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Dr. Heather J Abdelnur, Ph.D.

Associate Professor of History, Augusta University

The British are Coming! A Contraband Cloth Tsunami Flows Over Maya Handicrafts and Homespun in the Kingdom of Guatemala, 1760-1820

1 B. Colonial Export

Latin America today has a lower perceived place on the global scale of development in comparison to other Western regions, however incorrect that assumption may be. And, Central American nations, in particular, seemingly fulfill that notion. One might ask, why did nations such as Guatemala, El Salvador, and others not become industrialized at an earlier point in their histories? If those nations had at their disposal adequate land, natural resources, and labor, as well as ports for exit for their products, why did they not advance in the 18th and 19th centuries alongside other Northern industrializing nations? This paper will investigate the thriving colonial textile industry that existed in the former "Kingdom of Guatemala" (Guatemala, El Salvador, Honduras, Nicaragua, and the southern Mexican state of Chiapas) while assessing the capabilities for transporting the product of local labor, the gender and racial stratification of that production, and class interference in its success. Afterward, this research will demonstrate the long-term devastating effects of elite preferences and their damage to local textile production with the influx of British (and to some extent French) textiles clandestinely through the port at Belize. The research will include images from the 18th and early 19th century documentation from the Central American Archive in Guatemala City, including complaints from guild weavers, waybills and receipts of cloth and other textiles crossing local and regional borders, and pawnshop and other activity dealing in stolen textiles or illegal European imports.

Dr. Heather Abdelnur is Associate Professor of History at Georgia Regents University. She received her B.A. in Linguistics and History at Tulane University, her M.A. in Latin American Studies at Tulane University's Stone Center, and, after a Fulbright-Hayes dissertation research award to Guatemala, she completed her Ph.D. in Latin American History from TCU. Her research focuses on gender, race, and crime in the Spanish Caribbean Basin and foreign perceptions of the exotic "other" from 1750-1900. She was the 2015 Chair of the Central American Studies Committee of the Conference on Latin American History affiliated society of the American Historical Association.

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Reena Aggarwal

Campus Coordinator, Textile Design Department, National Institute of Fashion Technology, Mumbai, India

Treasure of Tamil Nadu: The Kodali Karuppur Cotton Sari

Organized Session Participant: 2 C. Cotton Textiles of India: Evolution of Design and Production in a Global Economy

The textiles of South India are among the richest in the country. Tamilnadu is a major sari-weaving region of India, producing considerable quantities of rural, peasant and urban saris in silk and cotton. Though Tamilnadu is famous for silk saris and Kanchipuram has become synonymous with silk weaving, it is also famous for exquisite Kodali Karuppur cotton saris. The earliest records speak of Greek traders traveling to Uraiyur, an important center in Tamilnadu for cotton trade, to buy fine cotton particularly, hand painted and printed. The Kodali Karuppur sari, which evolved under the patronage of the Maratha rulers, has a unique place among textiles. The Karuppur saris, used for royal weddings, were exclusively made for the Maratha Queens of Tanjore until the end of the nineteenth century. The Tanjore nobility wore the Karuppur textiles and also gifted them as khillat (dresses of honor). During that time, these traditional saris were produced at Kodali Karuppur village, about 30 km from Kumbakonam of Tanjore district in Tamilnadu. Though the Karuppur sari is made of usual cotton yarns, the rareness lies in its perfect combination of three distinct techniques: wax resist painting, dyeing and extra weft weaving jamdani brocade buttas matching perfectly to create a tinsel-pattern effect. Many traditions have continued unchanged over the centuries and the quality of the cotton has ensured that several examples remain the same as historic creations. Many traditional techniques, however, have been lost and it is impossible to produce these meticulously painted and woven saris, in spite of the tremendous effort made in the last few years. This paper is based on research documenting the changes and the design intervention done for the evolution of Kodali Karuppur sari which was originally produced with fine cotton, zari, artistic weaving, breathtaking designs and a colorful combination of traditional motifs.

Dr. Reena Aggarwal is Campus Coordinator of the Textile Design department at the National Institute of Fashion Technology, Mumbai. Her doctoral research was done at Vanasthali University in collaboration with the Central Sheep Wool Research Institute (CSWRI) Avikanagar, assessed the felting ability of different types of indigenous and exotic wool fibers. She has written articles on sustainable living, green textiles, herbal textiles and natural fibers in various International and National journals. She has worked extensively on projects related to natural dyes and sustainable textiles in addition to her interests in her core areas of textile design, textile science and Indian crafts.

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Patricia Alvarez

Lecturer, Department of Film and Media Studies, University of California, Santa Cruz

Site Seminar Organizer: Vernacular Textiles in the Global Context: Film Screening of Entretjeido and Coton Jaune

This program will feature the screening of two documentary films, followed by a Q & A with the directors and a demonstration of Acadian spinning. In Entretjeido, director Patricia Alvarez examines the importance of Peruvian alpaca wool to Andean highland communities and their rich textile traditions. In the fashion world, Peruvian alpaca is branded as a luxurious eco-fiber, but it is manufactured by herders and spinners living in conditions of extreme poverty. The alpaca supply chain has become a site of development efforts seeking to alleviate poverty and foster social inclusion. Entretjeido is an observational documentary film that weaves together the different players involved at the intersection of rural artisan communities and the global "ethical" fashion market. Coton Jaune explores the history of natural brown cotton in Southwest Louisiana and examines its origins and use among the people of Acadiana. Spinning and weaving were an integral part of daily life in rural Louisiana through the end of the nineteenth century. Homespun cotton thread was regularly woven into bedding and clothing on large two-harness floor looms. By the early twentieth century, commercially woven fabrics had become a staple. The single exception was the weaving of traditional blankets as dowry for Cajun brides. Traditionally made for the bride by her mother, these blankets were referred to as "l'amour de maman." Both long staple white cotton and shorter staple natural brown cotton were used. Indigo dyed cotton was also incorporated into the patterns and designs, as well as torn rags of varying colors. Elaine Bourque will demonstrate carding and spinning in the authentic Acadian style.

Bio, see below.

Patricia Alvarez

Lecturer, Department of Film and Media Studies, University of California, Santa Cruz
Styling the Past: Historical Precious Metals and Contemporary Andean Textiles in Peruvian Fashion
Organized Session Participant: 5 B. Textiles and Precious Metals in the Andes

In the past decade the Peruvian fashion and textile industry has grown in tandem with a burgeoning fashion scene part of a present-day economic and cultural revival. Peruvian fashion designers seeking to develop a national design identity have turned to Andean and Amazonian textile traditions, as well as colonial, republican and pre-Hispanic historical elements as sources of inspiration to anchor this fashion world and as a way of reclaiming previously marginalized cultural elements after over 20 years of violence and authoritarianism. In John Galliano's 2005 fall collection he utilized tupus as part of his Peruvian pollera-inspired couture dresses. Meanwhile, national fashion designers, like Meche Correa, have turned to other sources of historical precious metals, like the use of gold found in Cusqueño baroque art, as part of fashion collections that also incorporate contemporary Andean textiles made by highland artisans. In this paper I discuss the incorporation of these historic precious metals alongside contemporary Andean textiles into fashion as signifiers that serve to reclaim and celebrate certain aspects of Peru's history. In this process, other historical and cultural elements are obscured allowing for a re-imagining of a particular national history that can be part of a present day cosmopolitan and fashionable national identity.

Patricia Alvarez, born and raised in Puerto Rico, is an anthropologist and filmmaker. She holds a Ph.D. in Anthropology from the University of California, Santa Cruz. Her current research analyzes the world of 'ethical fashions' and the nexus between fashion and development in Peru. As a filmmaker she has produced multiple films and other media installations that emerge from her ethnographic research and that have been presented around the world. Her most recent observational film, *Entretejido*, uses the haptic space of cinema to explore the ways commodities, specifically alpaca wool garments, are entangled with national racial politics and postcolonial histories.

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Cecilia Anderson

Professor of Textile History, Smithsonian Institution and George Mason University
Civility and Early Italian Furnishing Laces
3 C. Living With Lace: Gender, Labor and Class in Lacewear

Lace, an ornamental openwork fabric most commonly executed in fine white linen, is a uniquely European textile that first appeared in Italian port and trading cities in the sixteenth century. Developed from embroidery and braiding techniques used to embellish fabrics, lace flourished during the few centuries in which Europeans were establishing global colonial empires. As Europeans encountered Asians, Africans, and Native Americans, they developed ideas of gentility and civility to differentiate themselves from these other peoples, including a concept of cleanliness performed through the use and display of fine, white, and lace-trimmed linens. The exquisitely delicate and wildly expensive lace fabrics became essential to European fashion in clothing and furnishings during the age of colonial empires. While the development of lace in fashionable clothing has been extensively studied, the role of furnishing linens has received less attention. The display of furnishing linens, including tablecloths, sheets, and towels in fashionable European interiors, predates the display of linen garments in fashionable dress, and the earliest depictions of lace occur on Italian furnishing linens. Using a group of sixteenth and early seventeenth-century Italian laces at the Smithsonian's National Museum of American History, including a spectacular reticella tablecloth as well as both needle and bobbin lace borders probably used on furnishing linens, along with contemporary Italian paintings and books of manners, this paper will explore the important role that furnishing linens played in the early development of lace within evolving European concepts of gentility in a global context.

Cecilia Anderson teaches textile history at The Smithsonian Institution and at George Mason University M.A. program in the History of Decorative Arts. Previously, she was a curator at The Textile Museum in Washington, DC. Anderson holds an M.A. in Fashion and Textile Studies from the SUNY Fashion Institute of Technology in New York and a B.A. in Anthropology from the University of Tennessee.

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Emily Anderson

Senior Lecturer, Classics and Art History, Johns Hopkins University
Textiles and Glyptic in Early Minoan Crete: Connections through Practice, Form and Material
1 C. Transmedia: References, Borrowings and Samplings in Ancient Textiles

This paper interrogates the relationship between two distinctive varieties of material culture in early Minoan Crete and the sociocultural practices involving them. Early Aegean seals were objects intrinsically linked to distance: they were used like stamps to impress motifs on objects or lumps of clay that could then be moved away from the person who created that impression while still maintaining an identifying link to her. Hence seals enabled temporal, spatial and social distances to be crossed, supporting a wealth of interactive potential. Because of this, seals are often studied for their administrative uses and roles in "complexifying" society. Conversely other studies focus on the objects as pieces of art, assessing their formal and material dimensions. I move beyond this dichotomy to consider how the overall form of seals and the imagery engraved on them might be related to the practices in which they were engaged and the identities that they signified. Perhaps unexpectedly, synthesizing these lines of analysis hints at associations with textiles. I examine various connections between seals and textiles and how those links may have altered throughout the period, e.g.: how the form and material of early Minoan seals coincided with that of objects used in textile manufacture, and whether this link was meaningful; whether the crafting of seals and tools of textile manufacture may have taken place in the same hands; whether people possessing and using seals in this period were involved in the textile industry; and how certain motifs engraved on seals may have been derived from textile production, and what this might mean. This research builds on earlier assertions that certain Middle Minoan seal images depict textile work, but moves beyond this observation to suggest a far more complex relationship between seals and textiles -- one that embeds both in various scales of sociocultural interaction.

Emily Anderson, who received her PhD from Yale University in archaeology, is a Senior Lecturer at Johns Hopkins University, jointly appointed between the Departments of Classics and History of Art and serves as a committee member for the Program in Archaeology. Her research focuses on the archaeology of the Bronze Age Aegean. She has a special interest in craft. Her book, *Seals, Craft and Community in Bronze Age Crete*, has been published by Cambridge University Press this year. She is also the author of numerous scholarly articles.

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Lynne Anderson

Professor of Education, University of Oregon, Eugene

Transnational Influences on Louisiana Samplers: Traditions, Teachers, Techniques, and Texts

Organized Session Participant: 6 B. Schoolgirl Needlework Samplers: A Complex Narrative

Louisiana's early history is colored with multinational interests and domination by a succession of nations speaking diverse languages. Although discovered by the Spanish in the 1600s, the French were the first to colonize the area, founding New Orleans in 1718. By 1721 Germans had been recruited to work neighboring land along the Mississippi River and in the 1760s the first French Canadian immigrants from Acadia sought refuge in Louisiana after being ousted by the British. In 1762 France ceded Louisiana to Spain, but Spain ceded it back to France in 1800, and then France sold it to the United States in 1803 – the Louisiana Purchase. Following the Haitian Revolution in 1804, more than 10,000 people fled Haiti for Louisiana, doubling the population of New Orleans with new white, black, and mixed race families. As a result, much of nineteenth-century Louisiana identified as Creole – individuals of European heritage born in Louisiana with mixed racial and ethnic ancestry, but sharing important cultural, linguistic, and religious ties. From this ethnic melting pot emerged schoolgirl samplers that embody the state's diverse needlework traditions. For example: (a) In 1815 Pauline Fortier, the 10-year old daughter of Creole parents stitched a sampler at the Ursuline convent in New Orleans that combines Catholic motifs, a Spanish format, and French text. (b) In 1839 Micaela Garcia stitched a Spanish style band sampler near Baton Rouge en las clases de St. Sr. Ygnasio. (c) In 1846 Julia Van Wickle, 9-year old daughter of Jacob Van Wickle of New Jersey and Louisiana born Eliza Ledoux stitched an English alphabet sampler in Pointe Coupee, the apex of Creole country. (d) And in 1860 Louisiana born Lydia Anderson, 12-year old daughter of Olle Anderson from Norway and Charlotte Schneider from Germany, stitched a wool work sampler honoring her parents – in German.

Dr. Lynne Anderson is a professor of education at the University of Oregon. She is also director of the Sampler Archive Project, funded by the National Endowment for the Humanities in 2011 to create an online database of information and images of American needlework samplers and related girlhood embroideries from the seventeenth to nineteenth centuries. In 2008 Dr. Anderson founded the Sampler Consortium, an organization of historians, needlework experts, genealogists and museum curators committed to scholarship on historic schoolgirl embroidery. In addition, she has helped to curate two exhibitions on needlework samplers and authored the exhibition catalogs.

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Jaiya A Anka

Graduate Student, University of Victoria, Australia

Woven Identities: Textiles, Dress, and Painting in the Identity of Early Modern Venice

2 E. Highlights: Luxury in Medieval and Early Modern Textiles

During the sixteenth century, the whole world appeared to be in Venice. Situated on the Adriatic Sea, the city stood at a commercial and cultural crossroads. During this time of dynamic exchange, textiles from other cultures transformed the look and very fabric of Venetian society which, in turn would have profound effects throughout Early Modern Europe. My research explores the significance of textiles within this society, as seen through select works by pre-eminent sixteenth-century Venetian masters, including Titian and Veronese. Tracing these threads of influence and the veracity of the motifs, weave structures, and the inherent qualities of woven silks and velvets, has received little scholarly attention. My research focuses on textiles, inter-cultural dialogues, and material culture studies in Early Modern Italy. For the Textile Society of America's fifteenth Biennial Symposium in 2016, I would like to explore how signature paintings of Venetian masters reflect cultural re-interpretation and the formation of collective identity. Alongside key examples of paintings, I will discuss period textiles including woven silk and velvet brocades. This comparison with examples of actual textiles will permit a more precise analysis of the artist's attention to detail and the sensitivity to fabric, fashion, and ornament. Specifically, I will speak to luxurious woven silks and velvets from the Near East and Early Modern Italy, from the early modern period, as I endeavour to follow the threads of transformation.

Jaiya Anka is a researcher, writer, and textile artist now furthering studies of textiles within the discipline of art history and visual studies. As a graduate student, my research focuses on the role of textiles in inter-cultural dialogues and the presentation (and role) of women and cultures, during a time of dynamic exchange throughout the Mediterranean, in Early Modern Italy. I am interested in the dialogue between the past and the present and the expression of identity, through textiles.

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Adebawale Biodun Areo and Margaret Olugbemisola Areo

Associate Professor, Business Administration, Wesley University of Science and Technology, Ondo, Nigeria

The Impact of Colonization and Globalization on Yoruba Cotton Textile Art Traditions

3 A. The Slave Trade

Abstract, See Areo, below.

Adebawale Biodun Areo, PhD, graduated from the University of Lagos, Akoka-Lagos in 1979. He joined the services of the National Commission for Museums and Monuments in Nigeria and was curator of the National Museums of Ile-Ife, Benin, Ilorin and Osogbo, all in Nigeria. He worked in the Nigerian Museum system for over three decades before venturing into academics. He obtained an MBA and PhD in Marketing from the Obafemi Awolowo University. He is currently an Associate Professor of Business Administration at Wesley University of Science and Technology Ondo.

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Margaret Olugbemisola Areo and Adebawale Biodun Areo

Associate Professor, Fine and Applied Arts, Ladoko Akintola University of Technology, Ogbomosho, Nigeria

The Impact of Colonization and Globalization on Yoruba Cotton Textile Art Traditions

3 A. The Slave Trade

Cotton, a viable agricultural product, has a deep-rooted history in Nigeria. Its processing and production into fibers aided many textile art traditions, specifically among the Yoruba of southwestern Nigeria. Cotton was cultivated by this largely agrarian society alongside food crops. The cotton yarn, processed and produced locally by the people, was a source of raw material for the Yoruba textile art traditions of Aso-oke and Adire. Cotton production observably aided the people politically as a form of cultural identity; economically because of its good quality which according to scholars was comparable to that of Louisiana and Manchester, and artistically as it brought to the fore the creativity of the people. However, two major factors, colonization and globalization have had hydra-headed impact on the sustainable production of cotton. These external influences have resulted in both positive and negative internal developments on Yoruba textile art traditions of Adire and Aso-oke. This paper examines the historicalness, dynamic creativity and all the marketing intrigues adopted by the Yoruba textile artists to ensure a competitive edge. It aims at documenting for posterity and filling the knowledge gap of the pride of place cotton occupied in the pre and post-colonial era in the Southwestern Nigeria. The paper has relied on primary and secondary sources of data which were collected using a pre-tested structured questionnaire. The data collected were analyzed employing qualitative and quantitative statistical methods. The results reveal that cotton was a mainstay for the Yoruba, and textile production from this raw material provided means of livelihood and employment for them. It also reveals that colonization and globalization had both debilitating and beneficial effects on cotton production, cotton based textile art traditions, and the utilization of cotton-based textiles among the Yoruba people.

Margaret Olugbemisola Areo, Ph.D., received her undergraduate degree in Fine Arts, specializing in textile design, and her MFA degree in Textiles from the Obafemi Awolowo University Ile-Ife, Nigeria. Her PhD is in Art History. She was self-employed as a textile/fashion designer for fifteen years and succeeded in training many young school dropouts in an apprenticeship program. She is currently an Associate Professor in the Department of Fine and Applied Arts of Ladoke Akintola University of Technology, Ogbomosho, Nigeria, where she teaches all textile-related courses.

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David Arrellanes

Co-producer Exploring Fiberscapes

9 B. Media Session

Description, see Trejo, below.

David Arellanes received his Bachelor of Science degree in Electrical Engineering at UC Davis. He is also a photographer and videographer interested in producing artistic and technologically advanced content. With his engineering background he hopes to further his production abilities in aerial photography and 360 degree video for virtual reality headsets.

Jenny Balfour-Paul

Honorary Research Fellow University of Exeter

Indigo in Bengal: An Eyewitness Account of its Highs and Lows

6 A. Beyond Indigo

Indigo is a commodity with a turbulent history. Global demand for the dyestuff, used for workers' and service uniforms as well as silks of the aristocracy, meant that much land and labour was required to produce it. In the 18th century indigo was, with rice, Britain's major agricultural export from Florida, Georgia and South Carolina. Local rebellions, the abolition of the Caribbean slave trade and the American and French Revolutions at the end of the 18th century, destroyed Europe's western colonies and control of their indigo exports. To replace them, Britain established hundreds of factories in Bengal, producing excellent indigo, Calcutta's major export for several decades. But once again production relied on forced labour, leading to a violent peasant uprising in 1859 known as the 'Blue Mutiny', which had widespread political ramifications, culminating in agitation at Champaran in Bihar, Gandhi's first step on the road to India's Independence. Thomas Machell, an Englishman born in 1824, was eyewitness to many important historical events, including the ups and downs of Bengal's indigo industry. He described his experiences in lively, illustrated journals written between 1840 and 1856, preserved in the British Library collections and unpublished before Balfour-Paul discovered them there in 1999. Machell worked in indigo when the industry was at its peak, producing four-fifths of world supplies. In his Journals he provides a critical and detailed account of all stages of indigo production, including the effect on local agriculture and treatment of the workforce. He also predicted the 1859 rebellion. This illustrated talk, based on Machell's unique record of Bengal's indigo industry, also touches on contemporary maps, trade records in the archives of Kolkata's Nilhat (indigo auction house), and collections in Kolkata's Botanical Survey and London's Economic Botany Department at Kew Gardens.

Jenny Balfour Paul, writer, artist, and traveller, is author of *Indigo in the Arab World*, *Indigo: Egyptian Mummies to Blue Jeans* and *Deeper than Indigo: tracing Thomas Machell, forgotten explorer*. She was consultant curator for the Whitworth Art Gallery's 2007 touring exhibition 'Indigo, a Blue to Dye For' and consultant for two documentary films on indigo worldwide. Jenny, Honorary Research Fellow at Exeter University and Trustee of the Royal Geographical Society, is President of UK's Association of Guilds of Weavers, Spinners and Dyers and a partner in Yo Yo Ma's Silk Road Connect project.

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Suzi Ballenger

Graduate Student, Univ. of Mass., Dartmouth

Participant: 9 D. Roundtable: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Description, see Steger, below.

Suzi Ballenger is currently an MFA candidate at the University of Massachusetts-Dartmouth. She has taught weaving at Saunderstown Weaving School and Slater Mill Museum in RI. Her work has appeared in *Handwoven Magazine* and she has won Guild awards at New England Weavers Seminar.

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Ruth Barnes

Thomas Jaffe Curator, Yale University Art Gallery, New Haven, Connecticut

Textiles for Basra and Beyond – The Early Trade in Indian Textiles to the Islamic World

Organized Session Participant: 1 A. Textile Circulation between the Near East, Central Asia and South-East Asia during the Late Antique and the Early Middle Ages

The paper discusses a small group of Indian textiles held in the Ashmolean Museum, Oxford and in the Textile Museum, Washington, D.C. They are cotton and block-printed with resist; on technological and iconographic grounds they make up a coherent group. All are certainly Indian, but were found in Egypt. One of the textiles, part of the Ashmolean Museum's Newberry Collection, has been radiocarbon dated to the eighth century CE. This predates Cairo's flourishing trade with India by two centuries, and the paper explores the hypothesis that the textiles were originally made for trade to the Abbasid caliphate in Baghdad. So far no Indian textiles have survived from the early Abbasid period, although historical documents refer to their presence and desirability in Iraq at the time. It seems likely that these very early Indian textile fragments arrived in Cairo via Baghdad. They suggest that we should now also consider the earlier trade between India and the Abbasid Empire. We know that the active trade links with South Asia, Southeast Asia, and China were beginning to shape the aesthetic taste of early Islamic art, in particular ceramics. We may now want to add textile evidence, as well.

Ruth Barnes is Senior Curator of the Yale University Art Gallery's Department of Indo-Pacific Art. Prior to her move to Yale she was textile curator at the Ashmolean Museum at the University of Oxford from 1990 to 2009. She received her D.Phil. from Oxford based on her field research in Eastern Indonesia. She has written extensively on Indonesian weaving and related art forms, as well as on early Indian Ocean trade networks. Her books include *The Ikat Textiles of Lamalera. A Study of an Eastern Indonesian Weaving Tradition* (Leiden, E.J. Brill 1989).

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Jody Benjamin

Assistant Professor of History, University of California, Riverside

Cloth and Clothing as a Map to Senegambia's Global Exchanges During the Late 18th Century

6 E. Incubators of Innovation: Textile Trading Spaces in Africa, Past and Present

Analysis of import data combined with descriptive travel accounts open a window into the material conditions of life in Western Africa that reveals a wider diversity and complexity of engagement than permitted within the lens of European/African binary implied by many historiographical approaches to the Atlantic slave trade. Throughout the multicultural, multi-lingual landscape of Senegambia, dress was a critical means of self-identification and affiliation where Fula, Serakholle, Jakhanké and other Mande-speaking groups lived in close proximity, sometimes clustering in densely settled trade towns and sometimes dispersed across small rural villages. The malleability of clothing styles and the ability of individuals to adapt or change clothing styles to assert affiliation or belonging within a given social group seem particularly relevant to historical processes in late 18th century Western Africa where the violent disruptions of ethnic and religious conflict, drought and slave raiding kept populations on the move and ethnic identity in flux. This paper argues that analysis of dress and clothing resituates our understanding of West Africa's global engagements during the transformative 18th century.

Jody Benjamin is Acting Assistant Professor of History at the University of California, Riverside. He will receive his doctoral degree from Harvard University in the Department of African and African American Studies in 2015. Before Harvard, he earned an MFA in Non-Fiction Writing from Columbia University and a BA in Black Studies and French from Oberlin College. His research and teaching focus on African history, African Diaspora studies, material culture, networks and global history. His interests are in advancing innovative, interdisciplinary methodologies for research in West African history, including parts of contemporary Guinea (Conakry), Senegal, Mali and Sierra Leone.

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Carole F. Bennett

Graduate Student, Savannah College of Art and Design

Got Cha!! Hijacking Fashion for Feminist Political-Activism: The Little Silk Dress

Poster Session

"Feme Sole: 6 lives, 6 women, 6 dresses" a short documentary film links the lives of women who lived in Charleston, SC, by "Hijacking Fashion for Feminist Political-Activism". This project presents storied lives in 6 digitally or screen printed garments, each representing a woman whose labor for justice has been lost to history but revived as wearables for contemporary women. The collection coopted fashion for its own purpose, to give voice to women of the past whose remarkable courage has shaped history. From 1670 when Affra Harleston Coming, an indentured servant, landed aboard the Carolina at Old Charles Town until 1967 when Mary Moultrie an African American practical nurse led the Hospital Workers' Strike in Charleston, their voices will be heard: three centuries of courage, six women, six lives. Clothing, the most intimate object to be crafted, is a tableau for communicating with the world. The beauty is in the presentation of truth only slightly concealed but accessible to the curious observer. In the tradition of Deep Surface Design, these dresses possess an armature of conscious thought and depth of conviction. Each dress not only connects the designer to the consumer and the observer, but to their shared history with a brief glimpse into the soul of the woman and her story of survival, preservation, and her stand for equality. The garments are designed for women of all sizes with a promise of freedom of movement and boldness of self-expression. The documentary will show the textiles as the models whirl like dervishes. The voice of each woman will be heard hauntingly retelling the story of her life, while sound effects invite the audience to re-experience the moment with her. The poster will describe the process and an on-site dedicated computer will screen the video.

Carole Bennett is a student at Savannah College of Art and Design. A native of Charleston, SC her work is focused on place and attachment to it. A feminist and life-long mental health nurse practitioner, she has worked with women in all areas of healthcare. She has turned to textile design to bring voice to women whose lives were extraordinary to inspire women of today to speak in the market place of human rights. Using deep surface design she creates wearable political tableaux using the little silk dress and coat to deliver the message of equality to the street.

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Julie Berman

Professor of Liberal Arts, Savannah College of Art and Design

Deerskin Torah

3 D. Transnational Circuits: Textiles in Motion

Two deerskin Torahs at Mikve Israel, Georgia's oldest Jewish congregation, are unique from a materials perspective and as an example of how artifacts constitute community. Torahs have a foundational place in Jewish cultural and religious practice because they are the handwritten text of Judaism's holiest book. But these scrolls have special significance due to their history and deerskin parchment (most Torah parchment is from cows). They also reveal how communities enact social bonds, group identity, and values through the meaning conferred on artifacts. When members identify with an artifact they are symbolically strengthening and enacting the community.

Julie Berman has taught at the Savannah College of Art and Design in the Department of Liberal Arts for six years, teaching introductory Communication classes such as public speaking, on ground and on line, and media studies. She has a Ph.D. from the University of Missouri – Columbia in Communication Studies and previously taught at the University of Louisville. Her area of focus is rhetoric and community. She is currently completing an article about an interfaith partnership between a Baptist church and a Reform synagogue in Louisville, Kentucky.

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Noga Bernstein

Graduate Student, Stony Brook University

Mayan Modern: Pan-Americanism and Ruth Reeves's "Exhibition of Guatemalan Textiles and Costumes"

10 D. Appropriation for Modern Aesthetics

During the interwar years, ancient Maya art and culture experienced an enormous vogue in the United States, particularly among modern designers. Admired as the "Athens of the New World," the achievements of the ancient Maya civilization were seen as a proof that America had a cultural heritage comparable to that of Europe which could be used by designers in their search for a "usable past" for the creation of a national style. This paper discusses Ruth Reeves's widely publicized 1935 "Exhibition of Guatemalan Textiles and Costumes," which featured textiles collected by Reeves in Guatemala, as well as a group of her own modernist textiles adapted from the Guatemalan originals. While no ancient Maya textiles remained, these 20th-century mostly Mayan-made textiles were presented as remnants of an ancient civilization—reflecting the tendency among primitivist artists to conflate present and past in their discussion of the "primitive." A comparison of the two groups of textiles shows how the exhibition gave visual form to a Pan-American ideology that propagated a phantasy of hemispheric unity while perpetuating essential differences that attempted to define the boundaries of modern culture.

Noga Bernstein is a PhD candidate at Stony Brook University's Art History Department, specializing in modern art and design in the United States. Her dissertation examines Ruth Reeves's use of global sources, particularly Mesoamerican and Andean art, in her work as a textile designer, painter and preservationist. Noga is the recipient of research grants from the Cooper Hewitt National Design Museum and the Center for Craft, Creativity and Design. She has taught at Stony Brook and the Fashion Institute of Technology, and has held positions in the curatorial and education departments of the Haifa Museum of Art and the Janco-Dada Museum in Israel.

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Guillermo Bert

Independent Artist

Luciana & the Weavers from Tesoros del Corazón: Encoded Textile, a multi-platform project.

9 B. Media Session

The proposed presentation is a multi-media project involving film, audio interviews and textiles produced by weavers from the Zapotec and Mayan communities of Mexico and Guatemala. Luciana & the Weavers, a short film, tells the story "through weaving" of the interconnections between the farming and weaving communities of Mexico and Central America, migrant day laborers who migrate to the United States (especially California), and the global commodities exchange that trades in their goods and is based on their labor. This presentation will include a film screening of Luciana and the Weavers, which highlights the way that a small weaving community in Guatemala lifted the plight of women there. The weavers, commissioned by me for a museum project, utilize traditional weaving methods while incorporating QR codes, symbols and reference to commodity exchange, which in turn will allow you to scan the tapestries and heard the stories of the labor of migrants from those communities and countries of origin. Related to this are the stories of the migrants themselves, men who risk their lives every day to cross the Mexican and U.S. borders. In sum, the weavings symbolize the daily fluctuation of overlapping narratives of the commodities trading market and the communities of day laborers, as well as the weaving communities themselves. The textiles incorporate both the formal aesthetics and vivid color palettes of traditional weavings intertwine with the symbols of "the global" through simulated commodities exchange images and symbols. The technologies of the ancient loom and the global economy represented in the weavings demonstrate the inextricable "exchanges" between the commodities market, day labor, and the cottage industries of community weaving itself.

Guillermo Bert is a mixed-media artist living in Los Angeles. He was born in Santiago, Chile in 1959. He spent his formative years living under the brutal Pinochet regime. These early experiences influenced the political and social themes in his work. He has participated in a number of notable exhibitions at The Museum of Art & Design, New York; The Craft and Folk Art Museum, Los Angeles; The Pasadena Museum of California Art, Pasadena; The Museum of Latin American Art, Long Beach, CA and more. His recent awards include Center for Cultural innovation, 2014; California Community Foundation Grant, 2014.

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Medha Bhatt

Textile designer and researcher

Site Seminar Participant: Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the US

Description, see Wiggers, below.

Medha Bhatt is a textile designer by training, artist, craft researcher and naturalist by passion. Her interests range from creating textile art from fabric discards to initiating a Bug Club for children to create awareness about natural history. She is a graduate of the National Institute of Design, Ahmedabad and is currently pursuing graduate studies in sociology. She has been part of the Pattanam archaeological excavations and has presented her ethnographic research on beadwork at the British Museum, London for which she received an INTACH-UK project grant. She runs the Forest Floor that creates up-cycled art and craft products from household discards.

Amy Bogansky

Graduate Student, Bard Graduate Center, New York

The Management of the Royal African Company's Textile Trade among the Gold Coast Factories—1680-1700

3 A. The Slave Trade

For much of the sixteenth and seventeenth centuries, textiles served as an important currency for Europeans desirous of West African gold and ivory. When European demand for enslaved labor began to expand in the latter decades of the seventeenth century, textiles remained essential cargo for any European ship captain or factory agent hoping to negotiate with African traders. Focusing on the last two decades of the seventeenth century, this paper considers the intra-coastal movement of textiles from the Royal African Company's (RAC) Gold Coast headquarters at Cape Coast to the other RAC forts (including Sekondi, Komenda, Anashan, Anomabu) that were strung along the coastline of present-day Ghana. Using correspondence sent from factors managing the forts, as well as visiting ship captains, the paper will examine the types of textiles requested by African traders with an eye toward identifying and analyzing local demand patterns. Further, the paper investigates the numerous impediments to the RAC's trade in textiles that often prevented the company's agents from acquiring popular goods on schedule and from offering the types of textiles favored by African traders.

Amy Bogansky, a PhD candidate at the Bard Graduate Center, is currently writing her dissertation, which focuses on trade networks and the material culture of the Atlantic slave trade. Her research focus is on trade goods such as textiles and the nature of the negotiations between European agents and local African merchants. In addition, Amy began working at the Metropolitan Museum of Art in 2011 as part of the curatorial team that produced the exhibition: *Interwoven Globe: The Worldwide Textile Trade, 1500-1800* (Fall 2013) and now works as a research associate in the Met's American Wing.

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Elaine Bourque, Master spinner and weaver

Site Seminar Participant: Vernacular Textiles in the Global Context: Film Screening of *Entretejido* and *Coton Jaune*

Description, see Alvarez, above.

Elaine Larcade Bourque was born into an Acadian family in the lands of Acadia Parish, and became fascinated by the Acadian textiles made by her ancestors, who made their way to Southwest Louisiana from Nova Scotia in the eighteenth century. In 1989 she was awarded a National Endowment for the Humanities apprenticeship under Gladys LeBlanc Clark, a third-generation Acadian spinner and weaver. She documents and analyzes Acadian Brown Cotton Blankets still owned by local families.

Laurie A Brewer

Curator, Costume and Textiles Department, Rhode Island School of Design Museum

Indische Style: Batiks for the International Market

1 D. Displaying and Keeping Back: The Production of Value

Lucy Truman Aldrich collected more than 30 batiks while traveling in Indonesia in the 1920s and later donated these works to the RISD Museum in Providence, Rhode Island. The bright colors and innovative designs of six indische-style examples in the Museum collection set them apart from the muted indigos and browns of traditional court batiks. Aldrich's first trip to Indonesia in 1920 included stops in Djakarta, Borobodur, and Solo (Surakarta). Her next trip to Indonesia was in 1924, and multiple receipts in the Museum's archive list purchases of batik textiles and garments from the Javanese firm *Inlandsche Kunst* in Djokja (Yogyakarta). The firm, which introduced the *Nieuwe Kunst* (Dutch Art Nouveau) aesthetic to the region, was known for high-quality workmanship. They catered to the indische-European market, employing local women who supported themselves by practicing the art of batik printing. The word *indische* refers to Europeans, primarily Dutch or Indo-Europeans, who had lived in the East Indies for a long time. *Indische* batik is also sometimes referred to as *beland* (Indonesian for "Holland") or fusion-style. *Indische* batiks were produced from the mid-19th century through the 1940s by female artisans who created an evolving aesthetic language by blending references from their Indonesian, Chinese, Arab, Dutch, and mixed backgrounds. Popular with Dutch, Indo-European, and Indo-Chinese women, *indische*-patterned batik sarongs offered relief from the stifling corseted and layered ensembles popular in Europe. Far more appropriate for the hot, humid climate of Indonesia, the sarong was wrapped around the body and worn with the *kebaya*, a blouse of fine white cotton decorated with lace. Until recently, *indische* batiks were considered a less desirable collecting genre by many museums and collectors, namely due to the Western design motifs and bold color palettes often achieved by use of synthetic dyes.

Laurie Brewer is the associate curator in the Department of Costume and Textiles at the RISD Museum. Her recent exhibitions include *Golden Glamour: The Edith Stuyvesant Gerry Collection* and *Indische Style: Batiks for the International Market*. At the Rhode Island School of Design, Laurie has also served as a lecturer in the Department of the History of Art and Visual Culture for the following courses: *The History of Western Textiles* and *World Textiles*. Brewer's forthcoming exhibition will trace the history and politics of the neutral tints in apparel and design, titled *Nude: Fashions Most Shocking Color* opening in spring 2021.

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Carrie Brezine

Independent Scholar

Tools of Dress: Utilitarian Metals in a Colonial Peruvian Settlement

Organized Session Participant: 5 B. Textiles and Precious Metals in the Andes

Artifacts recovered from the archaeological site of Magdalena de Cao Viejo illuminate practices surrounding textiles, trade goods, and dress in colonial Peru. The remote settlement of Magdalena on the north coast (occupied ca. 1572 - 1712) was small and impoverished. Nevertheless, a surprising variety of European imports show up among artifacts recovered from the site. European buttons, trims, and fabrics indicate that although the town was tiny, some residents had access to global trade goods, probably coming through the port of Trujillo. These items included silk in the form of shimmering satin and tightly twisted glossy cords. Dyed a yellow-gold, such objects may have evoked the sheen and glimmer of gold metal. Few objects in precious metal have been recovered from Magdalena, but a number of small metal findings have been recovered. While silk and gold and silver threads might have been used as decorative elements by a privileged few, even a settlement like Magdalena had access to European-style metal tools such as pins and needles. These items highlight some of the ways in which metal helped reshape dress in the colonial era. With the introduction of fitted styles, the production of clothing required more seaming than previously. Pins were essential fasteners for some European-style garments. The presence of cut edges and fine-gauge knitting indicates the use of scissors and knitting needles. Though not glamorous like silver and gold, utilitarian metals speak to the saturation of trade goods and the re-organization of textile labor to include new skills and techniques. Everyday garments did not include obvious displays of metal, but metal nevertheless had a profound impact on how textiles and dress were created.

Carrie Brezine wrote her doctoral dissertation on the relationship between textiles, technology, and identity in the colonial Andes. She is especially interested in the intersection of textiles and mathematics, and built the first and most extensive relational database for the study of Andean khipu. An active spinner, knitter, dressmaker, and weaver, Carrie's practical experience with fiber informs her textile research, and her research never fails to provide another challenging technique to re-create.

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Donna Brown

Fiber Artist, Dyer, Littleton, Colorado

Growing a Natural Dye Garden

Organized Session Participant: 5 A. Indigo and Beyond

This presentation will tell the story of the Janice Ford Memorial Dye Garden which is a natural dye garden that I started in 2014. It is a collaboration between the Rocky Mountain Weavers Guild (RMWG) and the Denver Botanic Gardens at Chatfield Farms (DBG) in order to preserve fiber traditions through education. DBG is a historic homestead site and currently a working farm. I am a passionate natural dyer and teach this art across venues in the United States and abroad. When the Ford family donated money to the RMWG I approached DBG about planting a dye garden and the project took off from there. Within the RMWG a natural dye study group was formed. The DBG assists the dye garden project by providing the site, as well as technical and physical assistance from growing seedlings in their greenhouse, to working the soil, installing the irrigation system, providing mulch for the walkways and building a surrounding fence. The RMWG study group does research on what plants to grow in the garden and also provides financial support and volunteer time to tend the garden, harvest plant materials for dyeing and dye yarn for sale. Classes to educate the public about natural dyeing are offered; the group also provides a dye session as part of the DBG kid's camp. The dye plants growing in the garden are common flowers such as marigolds, plants that thrive in the arid southwest and are traditional Hopi dye plants and more exotic plants grown throughout the world such as indigo and madder. This presentation will provide a slide tour of the garden, will discuss the research used to decide which plants to grow and show the colors they produce.

Donna Brown is a fiber artist with degrees in Textile Chemistry, and Clothing and Textiles living in Denver Colorado. She is the former owner of the Dyeworks – a natural dye company and is currently their sales representative. She teaches natural dyeing in venues across the US and abroad and does production natural dyeing.

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Sarah S. Broomfield

Artist and Designer, Berea College, Berea, Kentucky

Bombay to Bauhaus: Design Influences in Churchill Weavers Textiles (1922-1949)

Poster Session

Churchill Weavers in Berea, Kentucky, a nationally known production center for luxury handwoven textiles from 1922-2007, has been studied for its economic development work in the promotion of handicrafts. This study explores some of the design influences that made their textiles appealing to the high-end markets of American consumer culture in the first half of the twentieth century. David and Eleanor Churchill first engaged in economic development in Bombay, India, where they traveled the country and were exposed to the rich textile traditions of Indian culture. In 1920, they arrived in the college community of Berea, Kentucky, and in 1922 they embarked on the project that became Churchill Weavers. Eleanor, with her Swedish heritage and innate sense of color and design was inspired by work in the handweaving sector of India to create marketable textiles reflecting their cosmopolitan experiences and modern textile trends. By 1933, faculty from the German Bauhaus school were escaping the politics of Europe; Anni Albers of the Weaving Workshop was one of those exiles. She began teaching weaving at Black Mountain College in North Carolina in 1933. With a Bauhaus master teaching in the Appalachian region, this research proposes that the modern textile influence of attention to woven structure and yarn properties as major design elements played a role in some of the earliest designs of Churchill Weavers fabrics. Modernism as theorized and developed by Bauhaus artists made the transatlantic journey as a new trend in consumerism in America. Churchill Weavers were early promoters of the Modern look in their handwoven products with influences of Indian, Scandinavian, and Bauhaus textiles discernible in the designs.

Sarah Stopenhagen Broomfield of Berea, Kentucky holds a Women's & Gender Studies degree from Berea College, and has worked as a designer of handwoven textiles for Churchill Weavers and for Berea College's Fireside Weaving. She is a 2015 recipient of the Kentucky Historical Society's Churchill Weavers Fellowship. Sarah is a member of the Berea Arts Council; she produces and exhibits her designer handwoven textiles, dyes yarns, and makes felt as a participant in the slow textile movement. She also works in the Academic Administration of Berea College.

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Susan Brown

Associate Curator of Textiles, Cooper Hewitt Smithsonian Design Museum

Site Seminar Organizer: Mending as Metaphor

Description, see Souza, below.

Susan Brown is Associate Curator of Textiles at Cooper Hewitt, Smithsonian Design Museum. She curated the highly successful exhibition, *Fashioning Felt*, and edited the accompanying catalogue. She has co-curated numerous exhibitions including, *Extreme Textiles: Designing for High Performance*, *Color Moves: Art and Fashion by Sonia Delaunay*, *Quicktakes: Rodarte*, and *David Adjaye Selects*. She has also contributed essays to these exhibitions' catalogues along with *Design Life Now: National Design Triennial* and *Making Design*, the museum's collections handbook. She recently published an essay in *Alexander Girard: a Designer's Universe*, published by Vitra Design Magazine. She is currently working on an exhibition, *Scraps: Textiles, Fashion and Creative Reuse*, which will open in September.

Heather R Buechler

Project Manager, Hamilton Wood Type & Printing Museum, Madison, WI
Field to Bag, Bag to Field: Feedbag Production and Distribution in Rural America
5 C. Common Grounds: the Meaning and Movement of Everyday Textiles

This paper examines the American production and distribution of feedbags, flour sacks, and other agricultural packaging—both textile and paper—in the late 19th and early 20th centuries. Previous research published on these ephemeral objects has typically examined their use and reuse in American households as clothing, quilts, and other domestic goods, or their significance in the World War I Belgian War Relief under the Herbert Hoover administration. In this paper, I assert the feedbag as an object capable of providing various insights and provocations into the history of the print, manufacturing, textile, and paper industries. By examining the object's process of production and means of distribution, I am able to excavate a lost narrative of rural American culture that highlights nuances in the shift from smaller localized systems of production and distribution to larger regional, and eventually national and international systems that have impacted both product packaging and goods being packaged. Within these shifts lies the potentiality of better understanding the relationship between rural America and the industries that have contributed to its vitality, as well as models that may have led to a contemporary decline. A body of research in progress, this paper focuses primarily on wood type and engraving production in the Midwest distributed nationally. It looks to the Hamilton Wood Type and Manufacturing Company, Bemis Bag Company, and S. George and Company, and references collections and material from but not limited to the Museum of History and Industry in Seattle, WA; the GramLee Collection at West Virginia University; and results of a residency and ongoing work at the Hamilton Wood Type & Printing Museum in Two Rivers, WI.

Heather R. Buechler is an interdisciplinary artist and researcher living in Madison, WI. She is a Windgate Project Manager at the Hamilton Wood Type & Printing Museum, recipient of the 2013 Caxton Club Grant, and former Print Production Fellow for the Journal of Artists Books (JAB). Her research has been published in the *Ephemera Journal of the Ephemera Society of America*. She holds an M.F.A. in Interdisciplinary Book and Paper Arts at Columbia College Chicago and a B.F.A. from the School of the Art Institute of Chicago. Her practice examines the history of industry and agriculture in rural America.

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Shelby A Burchett

Graduate Student and Instructor, University of Kansas
The Quest for Useable Spider Silk: a Scientific and Cultural Understanding of an Exemplary Bio-Fiber
Poster Session

Throughout history humans have had a surprisingly intimate relationship with spider silk, a by-product of creatures that fill many with terror, or at minimum, general unease. The *Quest for Useable Spider Silk* is a paper that outlines this human-arachnid relationship, dipping into multiple cultures' spider and weaving mythologies, as well as actual historical uses of spider silk in practical and artistic context. Beyond the historical implication of spider silk in human culture, this paper details the scientific views of spider silk as a possible super textile. It examines the ways in which twenty-first century science is using silk, manipulating it genetically, and planning for its possible applications in medicine, industry, fashion, art and design. The paper details what is already being done with spider silk and scientifically why spider silk fiber has such magnificent potential, but also suggests the possibilities of synthesizing spider silk by methods that mirror the historical domestication of the *Bombyx mori*, an idea that has been shot down multiple times by unwilling scientists on their search for synthesizing spider silk. Overall, the presence of spider silk in human endeavors exposes man as story teller, maker and scientist. The *Quest for Useable Spider Silk* outlines why spiders and their silk are an integral and fascinating part of textile cultural, cross-continentially in historical, present and future lexicons.

Shelby Burchett is a Kansas City-based artist currently in the Master of Fine Arts program at the University of Kansas. She graduated with her BFA in Fiber from the Kansas City Art Institute in 2013. During the past three years Shelby has primarily focused her studio practice in exploring material magic from the perspective of science-based witchcraft, and has explored the role of insects and arachnids in the context of textile art. Originally a weaver, dye-chemist and quilter, Shelby has expanded her art practice to encompass explorations in unusual and curious materials and laboratory-like scientific experiments.

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Tara R Bursey

Independent Curator
Jacqueline Stories: Newfoundland Tales of Work (and No Work) In Cloth and Contemporary Art
6 C. Mills, Large and Small

The port has long been a site of work for generations of Newfoundlanders, from cod fishermen to those living in small coastal communities who created silk stocking mats to supplement meager incomes in the early 20th century. Throughout history, and as the economy of Newfoundland has continued to shift after the Canadian government imposed a moratorium on cod fishing in 1992, stories of work have permeated cultural texts about Newfoundland, from the iconic Canadian B-Movie *Goin' Down the Road* to the literary works of Michael Crummey and Donna Morrissey that chronicle the lives of workers on boats at home and oil rigs abroad. This paper questions how textile-based work produced by contemporary artists continues this tradition of Newfoundland work stories, which can be traced to what Folklorist Martin Lovelace refers to as Newfoundland "Jack Tales," a vernacular form of spoken story told primarily to young men that teaches "lessons in life as seen from the members of a subordinated social class" and provides advice about how to

perform and keep a job. Through an analysis of the work of Canadian textile artists from maritime provinces, I will unpack how textiles have served, and continue to serve, as a vehicle for articulating nuanced stories of work, place and migration for present-day Newfoundlanders and ex-pats. This research positions textile art production as a gendered language for telling Newfoundland stories of work past and present, plentiful and precarious.

Tara Bursley is an interdisciplinary artist, independent curator and arts worker whose interests include contemporary art, textiles, printed matter and the history of working people in Canada. As an artist, she has exhibited across Canada as well as in Berlin, Copenhagen and Eye, Suffolk UK. Previously a Curatorial Assistant at the Textile Museum of Canada, she has studied at Toronto School of Art and the Maryland Institute College of Art, and is a graduate of OCAD University's Criticism and Curatorial Practice program. She develops and coordinates exhibitions and programs at the Workers Arts & Heritage Centre in Hamilton, Ontario.

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Bonnie S. Carter

Founder, Fibers Guild of the Savannahs

Site Seminar Organizer: Undercover: Savannah Quilts and Coverlets

A guided tour of "Under Cover," an exhibit devoted to the unique production of southern coverlets and quilts in the era leading up to the Civil War through the early 1900s will be led by collections owner and founder of the Fibers Guild of the Savannahs. A discussion of pre-industrial production methods and Carter's research translating early draft patterns for contemporary weavers will be augmented by historic artifacts. The participants will be able to view a 'dressed' antique barn loom, as well as original coverlets and quilts representing different time periods and construction techniques.

Bonnie Carter is a Savannah native who was introduced to weaving and spinning in the early 1970s. She has attended summer programs at college in Georgia as well as Davis & Elkins College, Arrowmont School of Arts and Crafts, and Penland School of Crafts. She co-founded the Handweavers of the Savannahs and is a member of the Boston Handweavers Guild and the Complex Weavers. She has written for Handweavers Guild of America and Shuttle, Spindle and Dyepot, and has taught at the Estes Park Wool Festival in Colorado and for weaving groups around the country.

Nynne J Christoffersen

Graduate Student, Humboldt Universität zu Berlin

Medium and Message: Imitated Luxury Textiles from the Early Modern Period in a Northern European Context

3 D. Transnational Circuits: Textiles in Motion

It has been well established that the trade between East and West in the early modern period brought about tremendous changes to the material culture of Northern Europe. Less known, however, is how the acculturation of imported textile designs and patterns materialized. With this presentation, I would like to shed light on the spread of visual ideas by presenting the large body of imitations of imported luxury textiles dating to the sixteenth through seventeenth centuries that I have found in museum collections in various forms. Why imitations? European reproductions of imported luxury textiles carry vital information about the ways in which images travelled and visual ideas manifested themselves. The textiles from the early modern period that have survived in museum collections can be seen, therefore, as highly mobile images, vessels for imagery, which were exceptionally well suited for spreading patterns and design. Often imitating more costly techniques, such as damask, velvet or embroidery, they represent design ideas that have been condensed to a simple, recognizable form. Although these textiles have been overlooked previously and dismissed as insignificant imitations of the splendid Italian and Ottoman textiles that they were made to resemble, I suggest that we place them within the context of a global trade of goods and the development of a new class of consumers, and that we finally recognize them as vital parts of a burgeoning modern visual culture.

Nynne Just Christoffersen is currently a PhD research fellow with the research project "Networks: Textile Arts and Textility in a Transcultural Perspective (4th-17th Centuries)" at Humboldt Universität zu Berlin, Germany.

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Laura Cochrane

Associate Professor of Anthropology, Central Michigan University

Reviving Artisanal Trades through Economic Partnerships in Senegal

Organized Session Participant: 6 E. Incubators of Innovation: Textile Trading Spaces in Africa, Past and Present

Artisanal and agricultural trades have a historical and symbiotic relationship in West Africa: artisans in rural villages rely on an agricultural economy, and farmers rely on artisans to diversify their town's economy and carry out specialized trades, from blacksmithing and textile production to car repair. The Sahel region has experienced over a century of drought, however, resulting in degraded land and severely reduced agricultural economies. Artisanal production in the twentieth century has moved to urban areas, along with generations of people who couldn't survive on farming alone. Overpopulation in these cities and economic downturns made running any business difficult, and even the most cosmopolitan urban areas were not immune from the difficulties of nations reconfiguring their economies without heavy reliance on agriculture. New economic partnerships have revived artisanal trades in rural and urban areas, just as agriculturalists have developed new ways to grow produce in degraded environments. This essay examines these relationships, using two case examples in Senegal: an urban family business and a rural regional cooperative. Both use traditional textile fabrication – including natural dyes, West African looms, and printing techniques – to create products that appeal to an international clientele. These examples show that both economic partnerships and textile production need to be creative for artisanal businesses to survive in difficult global and local economies.

Laura L. Cochrane, Ph.D., is Associate Professor of Anthropology and Director of the Cultural and Global Studies Program at Central Michigan University. Her ongoing research explores local economic development, faith-based communities, and artisanal production in Senegal.

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Lia Cook

Artist and Educator, California College of the Arts, Berkeley, California

Archive Projects

Organized Session Participant: 8 A. The Textile Artist's Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

In this presentation I will share my experience as an artist both exploring and participating in the following archive projects:

The Archives of American Art (AAA) at the Smithsonian. After interviewing with the AAA, I was invited to house my archives in their collection. I met with the director of the archives, Liza Kirwin, to understand how the collection is organized and what its accessibility is. I also talked with artists who have already donated their archives, and met with the AAA west coast representative. Presently, I am in the process of putting together my files. I was interested in the AAA's strong representation of the crafts, particularly textiles, the very central location for research, and that a number of my works are already in the collection of the Smithsonian Institution.

The BAWA Legacy Project (Bay Area Women Artists). The idea is to create a Living Collection of representative work from each artist. The project is still in progress, starting with a website, but hopes to partner with a local institution that will house, exhibit and make available for research the contributions of women artists in the Bay Area.

California Textile Art Movement (CATAM). Organized by Joyce Hulbert, this group documents the California Textile Art Movement, particularly in the Bay Area, and its influence on the art world in the 60's and 70's, as well as its continuing importance today. The purpose is to create an interactive web-based archive, so that as we reach out and document the movement we will have the knowledge of how to represent and link all the lineages, centers, and artists in the region.

The talk will cover my reasons for participation in these different projects, as well as my process of preparing files, sketches, proposals, notebooks and samples for the Archives of American Art.

Lia Cook explores the sensuality of the woven image and the emotional connection to memories of touch and cloth using a variety of media combining weaving with painting, photography, and digital technology. Her most recent research centers around the nature of the emotional response to woven faces using the tools of the neuroscience laboratory. Professor of Art, CCA, Cook's works are in the permanent collection of the MOMA, NY; Minneapolis Institute of Art; Smithsonian Museum, Washington DC; The National Collection, France; Fine Arts Museums of San Francisco; National Gallery of Australia; and the National Silk Museum, China, among several others.

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Françoise Cousin

Independent Scholar

Site Seminar Participant: Arimatsu to Africa: Shibori Trade, Techniques and Patterns

Description, see Wada, below.

Françoise Cousin is the recipient of the Chevalier des Art et Lettres (2005) and a Ph.D. in anthropology. She worked as curator and researcher, initially for the Musée de l'Homme and later for the Musée du quai Branly. Pursuant to her first published work, *Tissus imprimés du Rajasthan* (1986), she continued studying cultural and social differences observed through material productions, particularly of dress and food. She also made comparative studies in museum collections and carried out fieldwork internationally. She curated several exhibitions, published papers and books and edited others. Her exhibition and book *Chemins de couleurs* (2008) focused on world resist-dyed textiles.

Jamie Credle

Director of the Davenport House, Savannah, GA

Site Seminar Organizer: Ashley's Sack and the Davenport Dolls: Preserving & Interpreting Lowcountry History

This session will present two sides of preservation history in the Lowcountry. Davenport House was completed in the 1820s as a showcase for the architectural talent of Savannah's master builder, Isaiah Davenport. When this masterpiece of Federal decoration was threatened with demolition, it became the catalyst for the historic preservation movement, which has come to define Savannah's downtown. This session will begin with a tour of the house focused on the history of its construction and survival. It will highlight some of the textile-related treasures at Davenport House, including a nineteenth-century African-American doll, an eighteenth-century French fashion doll, a traveling sewing kit, and silhouette cuttings showing Federal fashions. The tour will conclude in the Kennedy Pharmacy where Jeff Neale, Curator of the Middleton Place Plantation in Charleston, will present the story of "Ashley's Sack," which will be featured in the National Museum of African-American History and Culture when it opens this fall. In 1921, Ruth Middleton embroidered a mid-nineteenth-century seed sack with the history of her family, which had been enslaved on a South Carolina plantation. As displayed at Middleton Place House Museum, "Ashley's Sack" has proven to be an interpretive dichotomy. The object vividly tells the story of slavery that is uncomfortable to convey. This presentation will explore the challenges and rewards of interpreting an object's utilitarian value as well as its intrinsic value.

Jamie Credit is Director of the Davenport House and has decades of experience in historic house museums. She was acknowledged for her contributions to the field with the Museum Leadership Award from the Southeastern Museum Conference in 2013. Her background includes professional development training with the Jekyll Island Management Program (where she is now on the faculty), the Seminar of Historic Administration at Colonial Williamsburg, the Windale Museum Seminar in Texas, the Victorian Society in America's Summer Program in Newport, RI and the Museum of Early Southern Decorative Arts Summer Institute/Chesapeake Region in Winston-Salem, NC. She is a past president of the Coastal Museums Association and a former board member of the Georgia Association of Museums and Galleries.

Maria Curtis

Associate Professor of Anthropology and Cross-Cultural Studies, University of Houston
Silk Road Houston: Turkish American Women and Evolving Teşettür
Organized Session Participant: 7 A. Covering Up: Crosscurrents of Islamic Dress in America and the Middle East

In recent years, newly arriving families from Turkey have settled in southwest Houston and have created a dense material cultural aesthetic that reverberates across America's most diverse city through Turkish and Turkic festivals, cultural displays, cooking clubs, weekly reading circles and other social events. Women in this community largely adhere to a modest yet highly fashion conscious form of dress that emerged in the 1970s in Istanbul, teşettür. The first manufacturers of this style in Turkey deliberately mixed elaborate Ottoman inspired modest dress with fabrics one would likely find in Paris, in a sense reinvigorating the cultural exchanges one might have expected on the ancient Silk Road. Modest clothing for women in Turkey has remained a highly charged political topic, and secular/religious community lines have often been drawn at the length of hemlines. Indeed, the length of one's hemline and the looseness of one's blouse, let alone whether or not one chooses to veil, is often seen as a public statement about one's ideological or political position that carries weight and possibly determines what career path women may or may not take. This presentation draws on ethnographic interviews and group discussions with Turkish American women as they describe how their change in modest dress style has unfolded in their new host country. Their evolving sartorial practices mirror a rebuilding of self as they weave together new lives in America. Despite the backlash that Muslim American women have experienced in the post 9/11 environment, many women in this community describe a sense of ease in both selecting and wearing modest dress in Houston. As these women move back and forth between their new homes in the U.S. and their homes in Turkey, they weave together new understandings of teşettür outside of the secular and religious paradigm they experienced in Turkey.

Maria Curtis is an Associate Professor of Anthropology and Cross-Cultural Studies at the University of Houston, Clear Lake, and has been teaching classes there on the Middle East since 2007. She studied Anthropology and Middle Eastern Studies at UT Austin. Her research focuses on the topics of gender and Islam, and Muslim American community building through festivals, music, media, and food and examines the intersections of faith and material culture. She has written on women's spirituality, performance, and globalization in Morocco, as well as Turkish and Turkish-American women's experiences in interfaith based community projects in a wider American Muslim context.

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Pamela I Cyril-Egware

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Abadi-a-ingo: A Design Alternative for Ndembe Se Identity in Textiles and Fashion

7 E. Design from Tradition

Abadi-a-ingo, which simply means "oceans' rich treasures", translates to aquatic forms collected for use as motif on textiles and the innovative technique of surface embellishment on batik. It is the introduction of an innovative fabric design to be identified with the Nembe Se people of Bayelsa State in Nigeria. This is in tandem with other ethnic groups that already have unique textiles associated with them. It is noteworthy, however, that the Nembe people are not known textile producers, but they are lavish consumers of other Nigerian and foreign textiles and clothing. This has inspired me to create a suitable traditional textile design identifiable with them for their use, thus the name, Abadi-a-ingo. Nembe Se refers to all Nembe speaking communities in Nembe and Brass Local Government of Bayelsa State in Nigeria. Three major communities were used for this research work, where traditional rulers, elders and youths, male and female, made inputs to arrive at this design. Designs were produced as surface embellishment on batik. This was then illustrated and sewn as traditional and Western garments without compromising international standards. It is hoped that with persistence over time Abadi-a-ingo will acquire the status of ethnic identity as a cultural symbol of the Nembe people, having been accepted nationally and internationally. The acceptance of Abadi-a-ingo as a unique design for their ceremonial activities will stand out highly in functionality to promote Nembe culture and ethnic identity as well as highlight, document and promote the people and their environment for tourism, industrialization and job opportunity. These practices will in turn generate wealth, thereby furthering development of Nembe culture in textiles and dress fashion.

Dr. Pamela Cyril-Egware is a Textiles & Fashion Artist. She hails from Okpoama in Bayelsa State. She has a BA in Industrial Design from ABU, Zaria, MFA from UNN and a PhD from UNIPORT, where she is a senior lecturer. Pamela has published in journals, attended conferences and workshops, exhibiting nationally and internationally in groups and solo. She has at every level of her progress been identified with her art works. Pamela is a Knight of the Blessed Virgin Mary. www.pamekgallery.blogspot.com

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Sonja K Dahl

Artist and Independent Scholar

America's Indigo Obsession: From Colonial Plantations to Contemporary DIY Ethos

6 A. Beyond Indigo

In many cultures across the world indigo dye is considered a spiritually dangerous and unstable substance, associated with the perishability of both cloth and bodies as well as with its fraught global trade history. In the 18th century, the height of Britain's colonial consumption of indigo dye, a length of beautiful blue cloth, much coveted in West Africa, could be traded for one human life, to be shipped overseas as labor on the indigo plantations of the American South. This circular logic—buy with blue the bodies who will inexpensively produce more blue—is the ancestral thinking of today's global corporate exploitation. It's ironic then that the blue in the American flag (whose first iterations were colored with colonial indigo) represents Vigilance, Perseverance, and Justice. This disconnect between America's early slavery-fueled relationship with indigo and the symbolic valorization of the color bears an interesting correlation to the contemporary trending of indigo dye in the United States today. Seemingly everywhere one looks there are community arts centers or collectives offering indigo dye workshops or high-end boutiques carrying indigo-dyed garments and specialty textiles. Many artists and craftspeople are turning to indigo dye as a central material choice in their work, using it for a number of conceptual reasons varying from its "green" appeal to its ability to evoke certain moods. In large part the language used to explain this indigo fever is celebratory, with little attention paid to America's early economic obsession with indigo. This paper looks at these two seemingly disparate histories of indigo dye in the United States. I use this chameleon substance as a prism through which to explore the complex relationship between past and present indigo infatuation, the social ethos of its proponents, and the embodied experience of those who worked indigo in the past and those who work with it now.

Sonja Dahl is an artist and researcher with a fluid, travel-fueled and textiles-focused practice. Indigo dye is her true passion and deepest research topic. She continues her extended arts research project in Indonesia, funded originally by grants from the Fulbright Foundation and Asian Cultural Council. Her projects there focus on the culture of collaboration, artist collectives and participatory projects in Yogyakarta, Java, as well as research into indigo dye, batik, and ikat on four Indonesian islands. She carries an MFA from Cranbrook Academy of Art, BFA from University of Oregon and BA from California Lutheran University.

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Mary Lou Davis

Professor of Psychology, Savannah College of Art and Design
Knitting Circles as Cradles of Self and Views of the World
8 E. Textile Activism

Recent, large-scale surveys in the UK and United States (Corkhill, et al. 2014 and Craft Yarn Council, 2014) indicate that the time-honored tradition of gathering to knit and crochet is still alive and growing, especially among younger women. While knitting as an individual activity has been linked to a variety of psychological benefits (relaxation, refocusing of attention, improved cognition, and feelings of control and production), additional benefits including social connection on a level playing field, mutual learning, social support, a sense of belonging, and the enhancement of social skills and social confidence have been noted for those who knit and/or crochet in groups. While knitting groups have been studied ethnographically to explore the role of social psychological processes in the production of the culture within the knitting circle itself (Fields, 2014), little is known about the ways in which knitting circles may affect one's sense of self and one's understanding and attitudes of rapidly changing norms. This paper explores issues of identity and the shaping of attitudes through ethnography and qualitative interviews with members of three knitting/crocheting circles. It also explores the hypothesis circle as well as enhance social support by increasing the emotional intelligence of participants and body/neural synchronization (Yun, Watanabe, and Shimojo, 2012).

Mary Lou Davis has been a psychology professor at Savannah College of Art and Design since 2005. She received a Joint Ph.D. in Organizational Psychology and Social Work from the University of Michigan where she also served as an assistant professor. After she started her own management consulting practice in 1985, she continued to teach at the University of Michigan in Liberal Arts, Social Work, Public Health, and the Ross School of Business. She has been involved in textiles from an early age and has recently added knitting and felting to her set of textile skills.

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Virginia Davis

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The Mexican Jaspé Rebozo

Session Organizer: 3 B. The Ikat Rebozo in Mexico: Historical Clues and Technological Features of a Unique Garment

The rebozo is recognized as the national garment of Mexican women. Jaspé (ikat) rebozos are particularly prized for the skill required to make them and for the intricacy of their patterning. They are produced by tying a pattern on the warp and then dyeing them before the threads are woven into the textile, so the pattern retains the original thread color. Bundles of warp threads are tied together and bound to provide a resist before being put in the dye pot. There is some evidence that ikat existed in the Western Hemisphere before the conquest. In Peru, there are examples from the Viru Valley that date 1200-1400 CE. West coast trade between Oaxaca and South America existed pre-conquest as evidenced by the appearance of the purple dye in Peruvian textiles from the Murex Purpura snail which exists only off the coast of Oaxaca. Illustrations in the Codex Mendoza are strongly suggestive of ikat. In later depictions of the warp design in. Collections include Jaspé rebozos whose designs show large diamonds in fashionable silk. Overall mottled rebozos were worn by the less wealthy. The Mexican Jaspé rebozo, is unique among ikats in the size of the reserved pattern and its distribution. Because of the fineness of the threads, the patterns are quite small. The pattern is distributed at intervals vertically in groups called cordones of the warp. This is alternated with a stripe of solid color warp (called the fondo). Across the width of the weaving each Jaspé pattern lines up in a row with the same Jaspé pattern in the successive condone stripes. This gives Mexican Jaspé rebozos a distinctive appearance. Jaspé rebozo weaving is still practiced today in notably in Michoacan, Oaxaca, Santa Maria del Rio in San Luis Potosí, Tejuipilco, and Tenancingo.

Virginia Davis works with ikat weaving and other resist techniques, both as an internationally exhibited artist and from a technical, historical, and ethnographic point of view. Her awards include four Visual Artist grants from the NEA and the New York State Council for the Arts and a Fulbright to India. She has studied under the guidance of Irmgard W. Johnson and published articles on Mexican resist dye techniques. For the past 8 years together with Hillary Steel she has been studying with Evaristo Borboa Casas, acclaimed Mexican ikat rebozo maker.

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Deborah Deacon

Dean of Graduate Studies, Harrison Middleton University

The Mestizo in European Clothing: Changing Fashion Traditions in Colonial Southeast Asia

2 A. Power, Prestige and Performance

The indigenous cultures of mainland and insular Southeast Asia have rich and varied textile traditions, including batik, block printing, indigo dyeing, embroidery and supplemental warp and weft weaving techniques. Textiles have played an important role in the region, serving as a mark of social and marital status and as a form of wealth for many groups. While some textile traditions, such as the use of indigo dye and vegetal and geometric designs, originated in the region, others, such as the depiction of Dutch soldiers in Javanese batik, evolved over time, the result of trade and western colonialism. This paper explores the changes that occurred in traditional costuming in three Southeast Asian societies— seventeenth century Batavia, eighteenth and nineteenth century Philippines, and early twentieth century Vietnam— that resulted from their colonization by the Dutch, Spanish, and French respectively. In each case, the members of the mestizo aristocratic classes adopted modified western style dress as they attempted to identify with their colonial masters and separate themselves from the masses. These local modifications, which included the use of native fabrics such as piña and jusi and native textile techniques such as ikat and batik, resulted in the creation of unique clothing styles for men and women that straddled both local and western traditions. Men in Batavia and the Philippines wore western style shirts, which were

untucked into their pants to show that they were not European, and often went without shoes. In the case of women, styles such as the Vietnamese ao dai and Filipina terno ultimately became national costumes, tying ideals of feminine beauty to cultural nationalism as colonized peoples championed their independence. Today these styles serve a ceremonial purpose, the bitter taste of the colonial experience a faded, distant memory.

Deborah A. Deacon is an art historian and retired navy commander. She is the Dean of Graduate Studies at Harrison Middleton University and has written on such topics as women, war and art; textiles of war; and Filipino colonial art. She has curated exhibitions, presented conference papers, and taught courses on women's textiles and war, photography and Japanese anime and manga.

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Alejandro B. de Avila

Anthropologist, Jardín Etnobotánico de Oaxaca and Museo Textil de Oaxaca, Oaxaca, Mexico

Mexican Ikat and Transatlantic Trade

Session Organizer: 3 B. The Ikat Rebozo in Mexico: Historical Clues and Technological Features of a Unique Garment

Rebozos may be gainfully studied in relationship to other, less well known textiles embellished by means of knotted resist dyeing. I have examined quechquemits, sashes, ponchos and bags patterned with ikat, which were formerly made in Central and Northeastern Mexico, and find that they share a number of technical and design features, which must reflect a common history. The geographical distribution and variation of these distinctive traits, also present in early rebozos, allow me to reconstruct an ancestral prototype on which innovations could have developed later. To attempt such an exercise, I take as a model the work by Christopher Buckley on the evolution of ikat-dyed webs in Southeast Asia and Indonesia. I compare what I believe to be the more conservative features of Mexican knotted resist with pre-Columbian Andean examples and with analogous textiles from Japan, the Philippines, the islands east of Java, India, Uzbekistan, Iran, Yemen, Syria and West Africa. I do not find any parallels in format, design structure or individual motifs, which would relate Mesoamerican ikat to the weaving traditions of East Asia. Although trade between Acapulco and Manila was intense from 1565 to 1815, I do not perceive an imprint on the rebozo of any Oriental textiles that may have arrived by that route. On the basis of its technique and its patterns, I propose as a working hypothesis that Mexican resist-dyeing had a local origin and was influenced later by textiles made for trade at two different moments in history: first by Arabic warp-ikat silks made in the Levant and lastly by weft-ikat toiles flammées that became fashionable in Paris in the 1700s.

My family roots lie in Oaxaca, San Luis Potosí and Finland. I was born and grew up in Mexico City and received a Bachelor's degree in anthropology and physiological psychology from Tulane, a Master's in psychobiology and a Ph.D. in anthropology from UC Berkeley. I have held research and teaching positions at three academic institutions, and established the first office of the World Wildlife Fund in Mexico. I was founding director of the Oaxaca Ethnobotanical Garden, and the curator, adviser and research coordinator at the Oaxaca Textile Museum. As a teenager, I made myself an apprentice at an artisanal weaving workshop.

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Corinne Debaine-Francfort

CNRS (Centre National de la Recherche Scientifique)

Textile Fragments Found at Karadong, an Oasis of the Third-early Fourth Century on the South of the Taklamakan Desert (Xinjiang, China)

Organized Session Participant: 1 A. Textile Circulation between the Near East, Central Asia and South-East Asia during the Late Antique and the Early Middle Ages

Corinne Debaine-Francfort, archaeologist and sinologist, is a Senior Researcher at the French National Centre for Scientific Research (CNRS). Specialized in the protohistory and ancient history of Northern China and Eastern Central Asia, she is a member of the Laboratory "Archaeologies and Sciences of Antiquity" (UMR7041) where she heads the team "Archaeology of Central Asia". As the French Director of the Sino-French Archaeological Mission in Xinjiang, she leads for many years fieldwork in Southern Xinjiang and research programs whose work was recently awarded the prestigious Grand Prix d'Archéologie of the Simone and Cino Del Duca Foundation (Institut de France).

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Amanda J Denham

Graduate Student, Cornell University

The Phenomenology of the Back Strap Loom in Guatemala

8 B. Textiling: Making, Teaching, Presenting

The body of the weaver is a necessary component for the functionality of the back strap loom. As result, the cloth produced through this method embodies great spiritual and cultural significance for the Maya people. Over the next two years, building upon my background as a weaver, I will be utilizing ethnographic methods to conduct research on the Pre-Columbian back strap loom in Guatemala. With the application of phenomenological theories, I will conduct interviews, shoot film documentation, and weave along side women to observe the physical and cultural intimacy shared between the weaver and her cloth. I began studying under Maya weavers last fall in the southern highlands of Guatemala in the pueblo San Antonio Aguas Calientes. I understood the loom was strung between an upright post or wall and then attached to the weaver, however what became immediately apparent was the physical engagement of the weaving process. To weave weft through warp, the weaver tightens and loosens the tension of threads by rocking her body rhythmically. Rocking forward and back, her cloth manifests itself as an extension of her own labor power. Without the body of the weaver creating the rhythmic tension and slack of the threads the back strap loom could not be a loom. Semiosis is thus created between weaver and her cloth, particularly the cloth used to construct what is called a huipil. The huipil is a woven, multi-panel blouse worn by indigenous Guatemalan women. The fabric is often personified and its meaning can embody region and storytelling but its function as clothing suggests identity and solidarity. In the past forty years the people of Guatemala have experienced genocide, devastating natural disasters, and an increase in international trade and tourism. How have these major factors impacted the Mayas and their relationship with their cloth?

Amanda Denham began studying textiles at Kent State University in 2010. With a focus on the floor loom she explored the interaction between man-made fibers and traditional fabric construction processes. During those years she became conscious of the correlation between cloth and self. Recognizing the ability of cloth to communicate an individual's

cultural identity, she traveled to Guatemala to experience the production of fabric with the back strap loom. Now as a graduate student at Cornell University, she is continuing to develop this research as an anthropologist and weaver.

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Sophie Desrosiers

École des Hautes Études en Sciences Sociales – EHESS, Paris, France

Session Organizer: 1 A. Textile Circulation between the Near East, Central Asia and South-East Asia during the Late Antique and the Early Middle Ages

As commodities as well as personal belongings, textiles have circulated between regions and continents for millennia. The hazards of their preservation may lead to discovery, sometimes thousands of miles away, of fabrics that have not survived in their region of origin. How can we identify these pieces among archaeological textile discoveries? How can we trace their provenience and reconstruct their trajectory? This session proposes to take stock of the methods and results obtained in a few complex cases that concern regions between the Mediterranean and Central and South-East Asia during Late Antiquity and the Early Middle Ages. Outside some arid areas and dry caves occupied at some periods in the past in several regions that have been excavated and their textile finds published – for instance Egypt, Palestine, Syria, Iraq, and the Taklamakan desert - whole areas of the map in particular in Central Asia and South East Asia are almost bare of textile finds or publications. How can we progressively fill the gap?

Sophie Desrosiers completed her doctorate in Anthropology at the EHESS, Paris. She teaches the history and anthropology of textiles at the same institution. Her research is focused on understanding how interwoven threads memorize important data through time and how they can be used to understand the present and reconstruct the past. She works on textiles from the Central Andes, Central Asia (Xinjiang, China), and on silks between China and the West.

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Sophie Desrosiers & Corinne Debaine-Francfort

École des Hautes Études en Sciences Sociales – EHESS, Paris, France

Textile Fragments Found at Karadong, an Oasis of the Third-early Fourth Century on the South of the Taklamakan Desert (Xinjiang, China)

Organized Session Participant: 1 A. Textile Circulation between the Near East, Central Asia and South-East Asia during the Late Antique and the Early Middle Ages

At the crossroad between Central Asia, China and India, excavations at the oasis of Karadong has revealed a group of 49 Late Antique textile fragments made of wool, silk and cotton. Comparisons with earlier pieces found along the same river – the Keryia – in the Iron Age and Bronze Age sites of Djouboulak Koum and the Northern Cemetery help to understand how regional textile production developed. As textile traditions often show steady trends over time, having the comparative materials was important to help identify what represented 'new' techniques and designs. These might indicate textiles or techniques imported from other regions, when circulation of men and objects became more intense in the region through Silk Road trade networks, from the last centuries before our era. Some interesting results will be presented that have been obtained in spite of the scarcity of publications on local production of undecorated textiles from the region and the scarcity of archaeological textile finds in other regions. Besides the import of silk textiles from China, resist-dyed cottons from India, and a mohair tabby from Central Asia, fragments representing the greater distribution from Xinjiang to the Mediterranean are more difficult to locate. The local development of sericulture is another important aspect of textile circulation that can be discussed in this context, focusing on development of techniques instead of products.

Bio, see above.

Sudha Dhingra

Professor of Textile Design, National Institute of Fashion Technology, New Delhi, India

Dyeing with *Morinda citrifolia*: In Pursuit of a Sustainable Future

Organized Session Participant: 2 C. Cotton Textiles of India: Evolution of Design and Production in a Global Economy

Indian handloom cotton textiles are popular worldwide for their uniqueness and diversity. In spite of increasing urbanization and globalization of consumer tastes and market demand, the textile traditions are alive, thriving and still part of India's cultural and social life. The remnants of madder-dyed fabrics found in Harappa, the excavated site of the Indus Valley civilization, demonstrate India's ancient expertise. This paper examines natural dyeing of cotton yarns in the Kotpad cluster of Odisha, a southeastern coastal state in India. The study was conducted to document the process of mordanting and dyeing the cotton yarn with the root bark of the aal (*Morinda citrifolia*) tree. The rich color achieved from aal varies from bright terracotta reds to maroons to deep browns and black. The study revealed that aal dyeing, which is still practiced on a small scale in Kotpad, has remained untouched by other newer ways of natural dyeing. The craftspeople remained true to the concept of traditional methods of natural dyeing and have not substituted any ingredient or processes. The paper highlights the Unique Selling Proposition of natural dyeing and weaving in the cluster and the adaptability of the traditional community to evolve with the changing times. The aal-dyed fabrics ornamented with local design vocabulary in weaving were made to order by the weavers in the region for the tribal communities. Men and women used cotton fabrics on special ceremonial occasions. However, presently the local demand for aal-dyed fabrics has been declining due to easy the availability of cheaper, more decorative and synthetic alternatives. An attempt was made to plan and diversify products in order to develop new markets for the traditional crafts. The paper highlights the adaptability of the traditional weavers to changes made for product diversification.

Dr. Sudha Dhingra is Professor and the Chairperson of Textile Design at the National Institute of Fashion Technology in New Delhi. She teaches Appreciation of Indian and World textiles and Surface Techniques. She's co-edited the book *Textile Crafts of India* covering the handloom traditions of North-Eastern Indian States. She has coordinated many projects, student activities and interaction with handicraft artisans and handloom weavers in craft clusters across India on all 15 NIFT campuses. She examined the Revival of Tribal Pata Handloom Weaving using Natural Dye Aal (*Morinda citrifolia*) in Bastar and Koraput for her doctoral research at the University of Delhi.

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Katharine A. Diugu

Assistant Professor of Art and Design, North Carolina State University, Mooresville, NC

Exploring Color Interactions Illuminated in Gold work Embroidery
Poster Session

Unexpected things happen when an artist mixes colored threads with metal threads in embroidery—the metals cast their reflections onto the threads, changing the perception of the colors. One expects the metal to reflect the light—but it does much more than that. Color theory principles are seen in their extremes when mixed with the metal threads. The natural reaction when approaching gold is to assume it is a yellow making purple its complement according to traditional color theory principles. However, the purples appear black against the gold quickly, as they get darker and the lighter the purple, the more it begins to take on a golden appearance. Additionally, the metal threads create a glow that both captivates and entices viewers with its rich appeal.

“Exploring Color Interactions Illuminated in Gold work Embroidery” explores color relationships in metal thread embroidery by combining a variety of colored embroidery threads with the metals in different stitch experiments. Within the project, color theory principles are applied to gold work embroidery to both experiment and understand the metals’ effect on these color relationships. Traditionally, most color explorations have utilized flat color (either painted or paper) or light to evaluate the color interactions. This project is unique, as it accommodates for the patterns and shadows that naturally appear in stitching. As a consequence, this project addresses the effect of stitch pattern to color interactions by stitched samples of the same color combinations and compositions with a variety of stitch types and techniques. Samples with non-metals are used as a control method of evaluating the metals effects and the stitch pattern effects on the color interactions. My poster will present my research through a comprehensive display of samples and theory.

Katherine Diuguid is an Assistant Professor of Art and Design at NC State University. She has worked in the fashion industry in footwear and technical design. Katherine holds a Master of Art and Design and degrees in Industrial Design and Fashion Design as well as certificates from the Embroiderers’ Guild (UK), the Royal School of Needlework and Central Saint Martins. She complements her studio work with visits to numerous private collections in the US and UK to study historic embroidery and fashion collections. Her research focuses on stitching: Stitching as decoration, stitching as structure and the history and development of stitching.

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Sharon Donnan

Researcher and filmmaker

Site Seminar Participant: Vernacular Textiles in the Global Context: Film Screening of Entretejido and Coton jaune - Acadian Brown Cotton - A Cajun Love Story

Site Seminar Description, see Alvarez above.

Coton jaune explores the history and use of natural brown cotton among the people of Acadiana from the time of their arrival in Southwest Louisiana, 250 years ago, to the present. Spinning and weaving were an integral part of daily life in rural Louisiana through the end of the 19th century. Homespun cotton thread was regularly woven into bedding and clothing on large two harness floor looms. By the early 20th century, commercially woven fabric had become a staple and the labor intensive spinning and weaving a part of the past. The single exception was the weaving of traditional blankets as dowry for Cajun brides. Oral tradition informs us that a total of ten was the accepted number of blankets each daughter received. Both long staple white cotton and shorter staple natural brown cotton were used. Indigo dyed cotton was also incorporated into the patterns and designs as well as torn rags of varying colors. These blankets, made with loving care by mothers and grandmothers have always been known as “l’amour de maman”.

<http://www.acadianbrown cotton.com/#!documentary-dvd/cfvq>

Sharon Gordon Donnan studied Textile Conservation at the Los Angeles County Museum of Art and the Abegg Stiftung in Riggisberg, Switzerland. She served as conservator for archaeological projects on the North coast of Peru where she excavated, analyzed and conserved more than 4000 textiles from the Moche culture. She later studied the art of Cintos Piteados in Mexico and traced embroidery process and tradition from the tropical rainforests of southern Mexico to the dance halls and marketplaces in the United States. She is an award-winning documentary filmmaker and retired educator.

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Frances Dorsey and Robin E. Muller

Associate Professor of Textiles, NSCAD, Bedford, Nova Scotia, Canada

Sow to Sew collection: Sustainable Fabric and Fashion in Nova Scotia

Poster Session

Abstract, See Muller below.

Frances Dorsey has been teaching at NSCAD since 1993, in Foundation and more recently in Textiles. She holds a BA (hon) from the University of Pennsylvania, a diploma from the Ontario College of Art and Design, and an MFA from the University of Michigan. Her work has shown nationally and internationally and is in both public and private collections.

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Sharmila Dua

Professor, Design Space Program, National Institute of Fashion Technology, Mumbai, India

Ajrakh: A Textile Tradition in Transition

Organized Session Participant: 2 C. Cotton Textiles of India: Evolution of Design and Production in a Global Economy

Textiles were produced in India both for domestic use and export. The bulk of this production was coarse weave cotton: printed, painted and resist dyed. The exciting discovery of the resist-printed textile fragments from India as far away as Egypt and their apparent relation to the printed textiles of Gujarat, led to the formulation of this research. The designs, motifs and colors are typical of Ajrakh, the hand block printed textiles characteristic of the region today. Research has shown that the product reflects the creative process, the expertise or

skill of the craftspeople, their attitude and contribution to aesthetics, the philosophy of their psyche as affected by the ambience of their personal universe and space. Although Ajrakh has embraced new materials and new opportunities at various junctures of its history, the master craftsmen dedicated their passion, time, energy and economic power to nurture the traditional craft as passed on by their forefathers. Even the traditional Ajrakh is still made in the modern city, it is only in a small quantity for the discerning traditional customer. The concept of design in Ajrakh has evolved from symbolic and decorative to only decorative and can be referred to as an Ajrakh-related print. This craft, which is a traditional technique of producing one of the most complex cotton textiles of the Indian subcontinent, is at a crossroads. The systems and contexts in which these traditional crafts and craftspeople functioned no longer exist, and they have no alternative but to adapt and reinvent themselves. This requires them to modify every aspect of the craft be it methods, techniques, materials, tools, colors and ornamentation. This paper identifies, categorizes and documents the artisans currently working with Ajrakh based on their adaptation of the craft and the influences that led to it.

Dr. Sharmila J. Dua completed her Masters in Clothing & Textiles and joined the National Institute of Fashion Technology in 1992. She trained at FIT in the study of Traditional Textiles, Surface Ornamentation, Fashion Studies and Design Research, which led her to The Study of the Tradition and Evolution of the Ornamentation Styles & Motif Vocabulary of Printed Textiles of Gujarat, for her doctoral research. Presently she is a Professor with the Master of Design Space program, at NIFT, Mumbai. She teaches core subjects and guides postgraduate students in design research for their dissertations in areas like traditional textiles, craft studies, fashion and apparel design.

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Maximilien Durand

Director, Musée des Tissus et musée des arts décoratifs de Lyon

Textile imports and local production in Byzantine Antinoopolis: Don't the Fifth to Seventh Century Patrician Graves of the City Reflect a Taste for Exotic Textiles?

Organized Session Participant: 1 A. Textile Circulation between the Near East, Central Asia and South-East Asia during the Late Antique and the Early Middle Ages

The French archaeologist Albert Gayet directed surveys in the necropolis of Antinoopolis between 1897 and 1908 with the financial support of the Chamber of Commerce of Lyon. The textiles found in the graves, wrapping the bodies, were sent to the Textile Museum, where they remained mostly unpublished. The recent re-discovery of hundreds of pieces kept in boxes in the storage of the Museum reveals the luxury of the elite garments. Deep technical analysis, including fiber and dye identification of these remarkable textiles gave new opportunities to identify the presence of long-distance imported pieces among the high quality local production of figured silks, woolen taquetés and fine woolen tapestries. Some came from Central Asia, others from India. They reveal the taste for elegance as well as the economic dynamism of a large Byzantine city in Egypt.

Maximilien Durand is director of the Textile Museum and Decorative Arts Museum in Lyon, France. He is also Professor of Early Christian Archeology and Byzantine Art at the École du Louvre in Paris. Previously, he was Director of the Preventive Conservation and Restoration Department at Les Arts Décoratifs in Paris. Maximilien has led many important research projects and has published extensively. He is a member of the Directing Council of the Centre International d'Étude des Textiles Anciens (CIETA).

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Mercedes Durant

Head of Women's Cooperative Programs, Awamaki Cusco, Peru

Participant: 9 C. Roundtable: Empowering through Exports in the Peruvian Highlands: Awamaki

Description, see Mitchell, below.

With a Bachelor's degree in Anthropology from the Universidad de San Antonio in Cusco, Peru, Durant worked first in rural development before coming to Awamaki in 2011. Bi-lingual in Spanish/Quechua, she manages weaving production and capacity building.

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Philippe Dwyer and Rebecca A. Zerby

Graduate Students, Savannah College of Art and Design

The Craftsman: Designing a System for Efficient Production

Poster Session

Abstract, see Zerby below.

Philippe Dwyer was born in Peru to a French mother and an American father. However, he grew up in the States and received his B.F.A. in graphic design from the Rhode Island School of Design. He freelanced and taught ESL in China for two years. Philippe traveled through Southeast Asia and became immersed in the meaning and representations of cultural patterns. He is pursuing his M.F.A. at Savannah College of Art and Design where his work involves bringing to light the multicultural generation. Philippe is interested in textures and patterns and creating new forms from deconstructing other ones.

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Eiluned M Edwards

Reader in Global Cultures of Textiles and Dress Nottingham Trent University

Lasting impressions: Indian Block-Prints and Global Trade

7 E. Design From Tradition

The adaptability of artisans and wide-ranging commercial activity have been integral to sustaining production of Indian block-printed textiles, a centuries-old craft that survives in the digital age. The medieval textiles trade via the Indian Ocean fostered enduring cultural exchange between India and the Arab world, Southeast and East Asia. Later trade connected

India to markets in Europe and North America. The longevity of Indian block-printing has relied on demand from diverse markets and block-printers' ability to calibrate production to the specific requirements of a disparate, often far-flung clientele. Historically, the 'design intelligence' that enabled this was transmitted by traders, including East India Company agents involved in the chintz trade, and Bohra merchants from India who developed the saudagiri trade with Siam (Thailand) in the nineteenth century. More recently, design interventions were led by state agencies and non-governmental organisations (NGOs) – an aspect of the cultural and economic revival that followed Indian independence in 1947. Much contemporary production is shaped by collaborations between block-printers and designer-entrepreneurs. Rustic block-prints have been adapted for an urban milieu, appearing on the catwalk as well as in retail fashion and soft furnishings. While the production of 'heritage' textiles uses ancient technologies – part of their USP, new technologies are helping to sustain them. Trading networks are increasingly 'virtual' and use of the internet is becoming widespread among rural artisans for whom a smart phone is an essential tool. The combination of technologies is re-configuring the geographical, temporal and physical boundaries of trade. This paper explores the role of design interventions and technology in sustaining the craft of block printing in India against a socio-political backdrop in which craft, notably textiles, has been formative in attempts to forge a unified national identity in the post-colonial era.

Reader in Global Cultures of Textiles and Dress at Nottingham Trent University, Eiluned Edwards also contributes to the RCA MA Design History programme, and the V&A Arts of Asia course. Her research focuses on textiles, dress, fashion, and craft production in India, addressing craft development and the role of state agencies, NGOs and entrepreneurs. Her current project, with Ambedkar University Delhi, looks at the management of cultural heritage in the craft sector. Her research has been widely disseminated through conferences, exhibitions and publications, including *Block Printed Textiles of India: Imprints of Culture* (2015) and *Textiles and Dress of Gujarat* (2011).

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Benjamin Ehlers

Associate Professor of European History, University of Georgia

UGA-Liverpool Collaboration: Slavery and Cotton in the Nineteenth-Century Atlantic Economy

3 A. The Slave Trade

Between the 1807 abolition of the British slave trade and the emancipation of slaves in the British Empire (1833) and in the United States (1865), British industry continued to rely directly and indirectly upon the labor and sale of African slaves. This nineteenth-century economy linked cotton financiers, shipbuilders, and textile dealers in the port city of Liverpool with the cotton growers and merchants of Georgia. The digital humanities project "Slavery and Cotton in the nineteenth-Century Atlantic Economy" brings together the faculty and archival resources of these two trading hubs to demonstrate the continuing interdependence of slave and free societies in the era before the U.S. Civil War. Liverpool and Georgia are well-positioned as partners in this enterprise, due to their shared history as participants in the Atlantic World, the high degree of faculty expertise in this area, and the richness of their collections. The export of cotton from the port of Savannah increased from 43,000 bales in 1804 to more than 500,000 bales by 1860. Liverpool emerged as the nerve center of the British Empire, both in importing cotton and in exporting textiles to Europe, the Americas, and the East. Drawing on documents from Liverpool, Savannah, Athens, and Morrow, Georgia, this collaboration has thus far tabulated data on ships, cargos, and routes from more than 460 voyages emanating from Savannah and Liverpool in selected years. The website we construct in 2016 will chart the passage of cotton from Georgia soil, to Atlantic brokers, to manufacturers in Liverpool and Manchester, and then on to the globe as finished cloth. This collaboration promises to reveal the wide reach of these ports, and the financial underpinnings of the capitalistic economy that bound African laborers in Georgia to merchants in England even after the abolition of the legal slave trade in Britain.

Benjamin Ehlers is Associate Professor of European History at the University of Georgia, and Associate Academic Director for International Programs at the Willson Center for Humanities & Arts. Ehlers is the author of *Between Christians and Moriscos: Juan de Ribera and Religious Reform in Valencia, 1568-1614* (JHUP, 2006), and co-director, along with Stephen Kenny of the University of Liverpool, of the digital humanities project, "Slavery and Cotton in the nineteenth-Century Atlantic Economy."

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Catharine Ellis

Textile Artist and Educator, Waynesville, North Carolina

Session Organizer: 5 A. Indigo and Beyond

The textile field is in the midst of a revival of interest in the use of natural dyes. Indigo is one of the key focus areas of this natural dye resurgence and an important part of our textile history and economy. It is also an essential component in the creation of contemporary creative textiles. Textile artists, researchers, students, and gardeners all over the world are investigating the history and science of natural dyes. This includes practical issues such as cultivation of dyes, indigo vat preparation, and colorfastness. We are presented with opportunities for design at every stage of the process, resulting in creative combinations of indigo and other natural dyes. The panel, which accompanies an exhibition of the same title, will focus on the importance of indigo to the history and economy of the southeast region of the United States and France and the contemporary growing, harvesting, preparing, and use of other plant dyes.

Catharine Ellis has been a weaver, dyer, and educator for more than 40 years. She now actively pursuing studio work focused on the detailed investigation of natural dyes, and selected teaching at locations in the US and around the world. A new edition of her book, *Woven Shibori* (Interweave Press), released in 2016, addresses the use of natural dyes with woven shibori. Her work has been widely exhibited worldwide. In January 2016 she completed a residency at the JinZe Art Center in Shanghai, China, focusing on the study of woven tubu fabrics.

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Catharine Ellis

Textile Artist, Waynesville, North Carolina

Applications of Cross Dyeing with Natural Dyes

Organized Session Participant: 5 A. Indigo and Beyond

My work as a textile artist and designer involves constructing cloth on the loom and dyeing with natural dyes. The fibers of the woven cloth are selected carefully to allow maximum creativity and flexibility in the dye process. All dyeing takes place after weaving and usually incorporates a shibori resist. Integrating weaving and dyeing has always been a key part of my work and has led me to evolve the technique of woven shibori. As my work has become focused exclusively on natural dyes, I have developed an approach of cross-dyeing fabrics constructed of wool, silk and cotton yarns. Natural dyes are used without mordants (as either direct dyes or as acid dyes) on protein fibers. The cellulose fibers will not absorb the dye at all thus creating a structural resist. When combined with indigo and shibori resists, a full palette of color evolves.

Current study of Nantong local cotton cloth (tubu) in Shanghai, China has led me to explore color and weave patterns in simple plain-woven cloth. I have adapted the traditional patterns using selective placement of protein and cellulose fibers. They are combined with woven shibori and dyed using cross dye effects. The woven pattern of the cloth integrates with the dyed colors and the woven resists creating textiles of original elements and artistry.

Bio, see above.

Deborah L Emmett

Lecturer and Textile Designer, Australian Catholic University

The Fashion Diplomacy and Trade of Kashmiri Shawls: Conversations with Shawl Artisans, Designers and Collectors

10 C. Aesthetic Zeitgeists

Luxury production represents an investment in time. This applies not only to the time spent making an object but also the process of perfecting skills inspired by the potential of materials and design developments. The relationship between luxury and value varies driven by market forces and rooted in cultural conventions. Kashmiri shawls historically and in contemporary times are textiles that epitomize luxury, quality and beauty. The shawls are traditionally characterized by the elaboration of their designs, in which motifs of the Indian floral buti and paisley are prominent features. The designs are embroidered on the substance of these shawls - the hand loom woven fine, soft wool called "pashm" or "pashmina." Artisans, weavers and embroiderers develop their skills passed down as a family tradition or as apprentices. Since the shawl industry developed in Srinagar, Kashmir, in the 15th century the shawls have represented prestige particularly as the Mughal emperor Akbar sponsored the weavers and wore the shawls. European colonization resulted in India becoming a major source of textiles for world markets. Kashmiri shawls became fashionable in Europe around 1770. Like other Indian textiles they were imitated in Britain and France from about 1800. Changes in Western fashion contributed to a sharp decline in the Indian and European shawl industries from 1870. Nevertheless, the cultural significance and distinction of Kashmiri shawls remains in India. Gifts to diplomats, politicians and celebrities are frequently shawls given as a sign of respect while a collection of pashmina shawls is requisite for affluent Kashmiri women. This paper includes a historical overview of the journey of the Kashmiri shawl but focuses on the presenter's current research in Kashmir. Through conversations with shawl artisans and designers she has ascertained the position of the hand-crafted Kashmiri shawl in a world dominated by machine-made fast fashion.

Since 2000 Deborah Emmett has used her design background in graphics and love of textiles to work with traditional textile artisans in India to develop a range of clothing and soft furnishings. In 2015 she completed a research Masters in Design at the University of New South Wales in Sydney, Australia. Deborah also lectures in design at the Australian Catholic University in Sydney.

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Emily A. Engel and Maya Stanfield-Mazzi

Independent Scholar

Session Organizer 5 B. Textiles and Precious Metals in the Andes

From ancient traditions to contemporary fashion, the history of textiles and precious metals is inextricably intertwined. In the Andean region, home to a rich and long-standing textile tradition, textiles can be linked to precious metals in a number of ways. In an ideological sense, precious metals are often associated with textiles because they create luminescence, which is a definer of divine status. Coupled with silky camelid threads dyed in colors of the rainbow, textiles ornamented with precious metals stand for the earth's finest materials and are the essence of beauty. In an economic sense, precious metals are visible traces of trade networks and relations of power, as are the textiles they accompany. Whether pre-Columbian, colonial, or modern, textiles with precious metals in the Andes speak to trade relations, colonization, and globalization. The papers in this panel consider various facets of the link between precious metals and textiles in the Andes. Precious metals can appear as ornaments (mantle pins, sequins, silver objects on altars) in the form of actual threads woven into or embroidered onto cloth. The papers also deal with the representation of precious metal-adorned textiles in other arts such as painting.

Emily Engel is an independent scholar specializing in the art and history of early modern Latin America. She has published on eighteenth-century art in South America, and co-edited with Thomas B.F. Cummins *Manuscript Cultures in Colonial Mexico and Peru: New Questions and Approaches* (Getty Publications, 2015).

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Stanfield-Mazzi bio, see below

Leila Eslami

Independent Scholar

Hijab, Global Marketing and Re-fashioning Iranian Women

2 A. Power, Prestige and Performance

Compulsory hijab has been at the center of controversy in post-revolutionary Iran. Since its establishment in 1979, the Islamic regime has attempted to codify laws in order to control women's bodies and define their dress code. Pertinent to this is the regime's effort to identify and create the framework of "good citizenship" equated with "piety" by defining the boundaries of "acceptable" hijab as well as the qualities which make a "pious, good" woman. More recent efforts are government's involvement in taking advantage of the profitable business of global marketing of Islamic dress by not only holding Islamic fashion exhibitions and festivals, but also to control these governmental festivals to maintain a monopoly over

the hijab industry. The regime has supported the official designers and manufacturers who were in accordance with its standards and at the same time put restrictions against non-official designers and private shows which advertise "other" lifestyles. In addition, the acceptable styles are to be limited to certain colors and designs which match the preferences of the government, and the end result is usually non-practical and cumbersome styles that do not necessarily satisfy young consumers' taste. The policy has coincided with other measures such as controlling the import of international clothing brands into the country that allows government to keep its ties with the market. It is self evident that "hijab" is no longer the matter of respecting an Islamic value, but rather involving in a profitable global business crossing continents as the whole idea of covering has become a "brand name"; Islam.

I have studied political science in Iran and obtained my Ph.D. in 2006. My specialization is Iranian Studies. From 2006 to 2012, I taught and did research in Iran. I have been in LMU, Munich once for a sabbatical and then as a DAAD grant winner to do research. The result was a number of articles and translation of Carl Schmitt's works, especially Political Theology to Persian. Since September 2012 I started another Ph.D. in Islamic Studies, Shiite Intellectual History at the Institute of Arab & Islamic Studies, University of Exeter. I expect to complete my thesis in September 2016.

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Shirazi Faegheh

Professor of Middle Eastern Studies, University of Texas, Austin

Brand Islam: Islamic Fashion

Organized Session Participant: 7 A. Covering Up: Crosscurrents of Islamic Dress in America and the Middle East

It is commonly assumed, particularly in the West, that Muslim women are indifferent to fashion. Although Islamic clothing is indeed designed with modesty in mind, Muslim women pay as much attention to beautiful presentation as women in the West do, and are highly attuned to style and fashion. By using Islam as a portal for selling modest yet highly stylish attire has proven a shrewd business decision. In fact, Brand Islam has initiated new marketing campaigns in the realm of women's fashion that capitalize on the very core of Islamic precepts: Sharia. To fully grasp the importance of this rapidly growing market, one must examine the historical evolution of Islamic commodities sold in the West. This research examines the commodification of Islamic dress, including its political, historical, and economic considerations. What strategies do designers use to target Muslim consumers? How is the growing phenomenon of Islamic apparel impacting the fashion industry? What new enterprises are emerging to profit from this phenomenon? What role, if any, does the history of veiling play in this dress evolution? What are the design criteria (or restrictions) behind fashions created for Muslim women who live in different regions, hail from different socioeconomic backgrounds, and adhere to varying levels of Islamic piety?

Faegheh Shirazi (Ph.D., Ohio State University) is Professor in the Department of Middle Eastern Studies and Center for Middle Eastern Studies-Islamic Studies program at the University of Texas at Austin. Shirazi specializes in textiles, rituals, gender discourse, and material cultures as they relate to social and cultural practices of Muslim women in contemporary Islamic societies. She is the author of numerous scholarly publications and several books. Shirazi also enjoys painting. Five of her paintings have been selected for cover of academic texts.

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Sarah E. Fee

Curator, Royal Ontario Museum

Session Organizer: 6 E. Incubators of Innovation: Textile Trading Spaces in Africa, Past and Present

For centuries, the makers and consumers of textiles in Sub-Saharan Africa have engaged with new materials, fabrics, and forms to create all-new products. As throughout the world, regional and international trade often provided inspiration. Three papers will explore how exchanges, especially via ports and their hinterlands, have contributed to specific textile art forms in Senegal, Tanzania, and the interconnected ports of the western Indian Ocean. They range from the trade in fibers and dyes that contributed to the creation of new trade textiles for the eastern African caravan trade of the nineteenth century, to young contemporary fashion designers in Dar es Salaam engaging with historic cotton prints, to new economic partnerships being forged in Senegal's textile workshops. Two of the papers address eastern Africa, a region thus far largely underrepresented in studies of artistic responses in Africa's textile making and consumption. All use the exercise of the Symposium to reflect on the 'domestication' or 'appropriation' of external goods and forces, and the consequences for local land and/or labor resources.

Sarah Fee is curator of Eastern Hemisphere Textiles & Costume at the Royal Ontario Museum, and is a member of the affiliated faculty at the University of Toronto. She holds degrees in Anthropology and African Studies from Oxford University and the Institut National des Langues et Civilisations Orientales, Paris. For over twenty years she has been carrying out research in Madagascar, particularly on hand-weaving and the social significance of cloth and dress. Her recent research focuses on the textile trades of the western Indian Ocean. She has authored numerous articles and chapters on the textile arts of Madagascar and beyond.

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Sarah Fee

Curator, Royal Ontario Museum

Mahajunga, Mogadishu, Mandvi, Muscat, Mocha (and Liverpool): The Entangled Circulation of Fibers and Dyes, and the Making of Textile Networks in the Western Indian Ocean World of the Nineteenth Century

Organized Session Participant: 6 E. Incubators of Innovation: Textile Trading Spaces in Africa, Past and Present

Textiles were a driving force behind international trade in the western Indian Ocean world, an area comprised of the coasts and deep hinterlands of present-day western India, southern Arabia, and eastern Africa. Scholars have recently shown that in addition to the growing global demand for east African ivory in the nineteenth century, African consumer demand for textiles fueled the region's booming trade; both demands attracted merchants from eastern Africa, western India, Oman, Germany, England, and the U.S. Much of the local African desire for textiles was met by Western industrial cloth, but some of it was met by regional hand-weaving centers, situated in or near the major ports of the time, in Mandvi,

Muscat, Mocha, Mogadishu and Mahajunga. Based on original archival and object research, this paper will examine the complex circuits by which weavers in these ports provisioned themselves in fibers and dyes, which came from points throughout the Indian Ocean and beyond. Especially from the 1820s, they used imported English industrially-spun, pre-dyed cotton thread, creating new products along the way. This paper will further engage with recent debates on how and to what extent international trade and industrial commodities historically abetted or adversely competed with hand-weavers in the Global South.

Bio, see above.

Andrea V Feeser

Professor of Art History, Clemson University

Jimmie Durham's "Traces and Shiny Evidence"

8 D. Contemporary Critique in Fiber Art and Design

In the 2014 London exhibition "Traces and Shiny Evidence," Jimmie Durham showed on one floor brightly colored oil barrels, car parts, pvc pipes, and reproduction animal skeletons covered with or leaking ooze that shimmered with rainbow hues. On a floor one level up, Durham exhibited wall size drawing-prints he made by throwing stuffed animals coated with charcoal at very large pieces of paper. In the video that recorded Durham making the drawing-prints, the artist wears a workman's vest labeled "Steiner. Maison de la Paix." A video that is featured in the exhibition itself shows Durham in a business suit seated at a desk, using a stone to smash varied objects brought to him for which he exchanges a cursorily stamped and signed receipt. In conjunction with "Traces and Shiny Evidence," Durham delivered an artist talk that was videotaped. In his talk, he discusses his project while covered with cheap, brilliantly colored cloth: striped material draped around his shoulders and translucent, flowered material placed over his head. In his talk, Durham remarked that fabric—or any other substance—are innocent but our ways of using them are not. Noting that the cloth he wears is made of petroleum, the substance referenced and employed in his installations, Durham invites us to consider how traces and evidence of petroleum in our world veil troubling conditions under shiny surfaces. This specific challenge that Durham issues opens out onto many others, each of which asks us to question when material is used to cover up or uncover knowledge. My paper will explore how Durham uses textiles—stuffed animals, workman's vest, business suit, decorative yardage—to investigate this dynamic in "Traces and Shiny Evidence."

Andrea Feeser is Professor of Modern and Contemporary Art History, Theory, and Criticism at Clemson University. She researches and writes about the dense fabrics that constitute art and politics.

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Blenda Femenías

Professor of Cultural Anthropology, Catholic University of America, Washington, DC

Shimmer and Tarnish: Silver, Silk, and Transmutation in Colonial Andean Textiles

Organized Session Participant: 5 B. Textiles and Precious Metals in the Andes

In extant Andean textiles made after 1532, yarns of silk and of silver wrapped around a fiber core have long been mentioned as diagnostic of colonial manufacture. Pre-Columbian textiles sometimes featured decorative metal elements, such as spangles or small plaques that reflected the light and created a glowing, reflective surface. In colonial-era weavings, the use of silver not only increased overall but far more than other metals, and was often paired with the use of silk, but more often in the form of yarn. While almost all observers of Andean colonial textiles have noted these developments, most analysis has emphasized the shimmer of both, seeing the shiny qualities of the metal as its desirable feature and lamenting the tarnish as deterioration, usually considered to occur after the textile fell into disuse. In this paper, as I address the physical presence of silver and silk, I also explore the transmutation inherent in them: conceptual qualities of transformation that may connect the two. The latter include tarnish as a color change from light to dark that represents an inevitable but not necessarily undesirable temporal phenomenon, and the unique materialization of silk as animal-become-fiber. Focusing on garments, I also consider the possible predominance of silver in female dress, along with the transformative qualities, as manifestation of interrelations among silver, female, and moon.

Blenda Femenías (Ph.D., Cultural Anthropology, University of Wisconsin-Madison) is a specialist in gender, race, and ethnicity of Latin America; she has conducted research in the Andes and Argentina. Her publications include *Gender and the Boundaries of Dress in Contemporary Peru* and many articles, including *In Cloth We Trust*. She is a co-editor with Margot Schevill of the *Berg Encyclopedia of World Dress and Fashion*, Volume 2, Latin America, and the author-editor of *Andean Aesthetics: Textiles of Peru and Bolivia*. Femenías teaches at the Catholic University of America and the University of Maryland-College Park.

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Christine Foltz

Professor, New England Institute of Art, Lunenburg, MA

Participant: 9 D. Roundtable: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Description, see Steger, below.

Christine Foltz earned her MFA at Goddard College in VT, and currently teaches Graphic Arts, Design and Textiles. Her work includes woven fabrics for home furnishings, rainwear and accessories for industry in NYC, for the SWATCH Accessory Design Team, and for engineering firms by weaving proto-type electronic-textiles designed for use by the military and medical fields.

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Cynthia Fowler

Professor of Art, Emmanuel College

The Reception of Irish Textiles in the United States in the Early Decades of the Twentieth Century

10 D. Appropriation for Modern Aesthetics

This paper will explore crosscurrents between the United States and Ireland as they relate to the Irish textile industry in the 1910s and 20s. During this time period, the textile industries Dun Emer Guild and the Cuala Industries were producing textiles not only for the Irish market. In addition, they depended on exports to maintain their businesses and their international market included the United States. Textiles by these two industries were promoted through international exhibitions in Europe and the United States. The year 1908 is particularly significant in that the two industries exhibited in New York and Boston as rivals. This paper will focus on these 1908 exhibitions as the foundation for an exploration of the reception of Irish textiles in the United States. First, how did the two industries attempt to distinguish themselves when presenting their work to an American audience? How well was the Celtic revival style that characterized their textiles received in America? How did they compare to textiles influenced by other sources? Of particular note are the textile designs by Evelyn Gleeson that were inspired by American Indian designs. How did American audiences view these indigenous inspired design in relation to Celtic imagery? Overall, how does the reception of these textiles reflect the understanding of Irish cultural identity by American audiences? This paper will attempt to answer these and other questions related to these 1908 exhibitions as a significant moment of cultural exchange. Overall, the paper will consider the reception of Irish textiles in the United States at a time when a modernist aesthetic was just beginning to take hold in America.

Cynthia Fowler, Ph.D., is an art historian and professor of art at Emmanuel College, Boston, MA. Her research has focused extensively on modernist textiles. Her book *Hooked Rugs: Encounters in American Modern Art, Craft and Design* was published in 2013. She has recently completed a manuscript on the Modern Embroidery Movement in America, which she hopes will be accepted for publication soon. She has also published on contemporary textile artists, including Sheila Hicks in the *Journal of Modern Craft*, and American Indian artists Marie Watt, Bonnie Devine and Nadia Myre, whom have used sewing as an artistic practice.

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Kate Frederick

PhD Candidate, Wageningen University and Research Center

Trade dynamics of an island entrepôt: mapping the diffusion of foreign cloth from Zanzibar to east Africa's interior, c. 1830-1900

3 A. The Slave Trade

Throughout the nineteenth century, Zanzibar, a small island directly adjacent to mainland Tanzania, served as east Africa's principal trading entrepôt. Increasing amounts of ivory, cloves and slaves were exported out of east Africa via Zanzibar in exchange for imported foreign manufactures, primarily machine-made cloth produced in the United States, India and the United Kingdom. Scholars have argued that a nineteenth-century influx of foreign-made cloth – particularly popular merikani cloth from the United States – precipitated a decline in cloth production in mainland east Africa. But precisely how much merikani cloth was imported into Zanzibar during the nineteenth century, and to what extent were these imports diffused into the east African interior? The American consulate at Zanzibar kept detailed reports of the trading activity of US ships entering the island's port, while contemporary travellers documented trade and consumption patterns on the island and adjacent coast and in the interior. Employing these rich sources, this research provides a quantitative and qualitative view of the import and export trade of nineteenth-century Zanzibar to empirically ascertain the nature of the diffusion of foreign cloth into east Africa during the global nineteenth century.

However, by the twentieth century, Zanzibar's control over east African international trade diminished as emerging European colonial powers began directing their trade to mainland ports of entry, which they rapidly connected with their interior east African holdings via railroads. As a second step in quantitatively illustrating the development of foreign cloth importing into east Africa, this paper utilizes colonial-era trade statistics to chart the rise of cloth imports into various east Africa colonies. While cloth imports had certainly risen during the nineteenth century, I demonstrate that the most dramatic and rapid increase of cloth imports into east Africa occurred during the early colonial period.

Katharine (Kate) Frederick obtained a BA in History at the University of California, Los Angeles (UCLA) in 2010. Thereafter, she studied Modern History at Utrecht University and received a Research MA in 2013. In 2013, Kate was awarded an NWO Graduate Programme grant (â,~200,000) by the N.W. Posthumus Institute to undertake an individual PhD project at Wageningen University. The "Unraveling the African Textile Mystery" project explores the relationship between international trade and the deterioration of local cloth industries in east Africa with a comparative eye toward west Africa. The project is due to be completed in 2017.

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Gao Xia

Assistant Professor, Michigan State University

Dwell - In Search of Fiber/Textile Creative Expressions

10 C. Aesthetic Zeitgeists

The presentation documents the development of "Dwell", the second series in an ongoing project "Changing Urban Landscape", which addresses issues and happenings of changing urban spaces and dwellers through art installations.

Urged by alarming experiences of direct contacts with China's air-pollution situation, which has drawn serious national cries particularly from urban dwellers in China's more-developed zones, the "Dwell" project explores creative visual solutions to express these concerns. China's daily onslaught of toxic smog not only visually changes the city landscapes but also physically restricts people's daily activities. Moreover, this health-endangering air pollution issue has been proven as not only a struggle for one nation but also a threat for other civilizations with its worldwide presence and impact. As China races to modernity, the interests of people and environment have been overshadowed by the nation's eagerness for economic prosperity. The "Dwell" project presents these concerns in creative visual expressions to foreground people and particularly address urban-dwellers' feelings and stances towards critical issues in today's dynamic and interconnected world. The "Dwell" project highlights artwork's social focus and engagement to amplify societal consciousness toward important urban issues that interweave social, political, economical, cultural and environmental concerns.

This presentation will unveil the making of the "Dwell" project; it will examine issues of material use and meaning as well as project development and dissemination, which illustrate globalization, experimentation and reflection in a process of searching for creative visual expressions to address key global issues.

Xia Gao is a visual artist who primarily works with textile and fiber for 2D, 3D and installation expressions. She has exhibited nationally and internationally in numerous juried group and solo exhibitions. Gao has received exhibition awards from internationally juried shows and her creative work has been supported through funding from universities and foundations including the Prizker Foundation Endowed Fellowship, VSC Fellowship, and VCCA Fellowship. Gao received her BA (1995) and ME (1998) from Donghua University and her MFA from the University of Wisconsin-Madison in 2006. Currently, Gao is an Assistant Professor in the AAHD at Michigan State University.

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Carolina Gana and Lynne Jenkins

Director of Counselling and Counselor, Barbra Schlifer Commemorative Clinic
Resilient Threads - Telling Our Stories/Hilos Resilientes - Cosiendo Nuestras Historias
2 B. Making Together: Collaborative Production Today

This paper traces the evolution of an expressive textile arts group at a violence against women agency in Toronto, Canada. Highlighting critical contributions to "recovery" through the creation of arpilleras, this paper addresses the ways in which Latina-identified participants seeking asylum from gender-based violence create testimonies in cloth that would otherwise be muted. The process of creating individual arpilleras within a group creates personal and collective transformations in a way that enhances self-determination. Embedded in a complex web of gender-based violence, forced migration, colonialism and global free-trade policies that influence which countries Canada deems 'safe', create the perfect storm where the personal and political collide. Canada as a safe haven of gender equality is exposed as a falsehood where discriminatory immigration policies and processes are exposed in the agency's efforts to advocate for group participants seeking asylum. The arpillera acts as a testimony in Canadian refugee hearings paralleling the Chilean Truth & Reconciliation Commission in the aftermath of Pinochet. Furthermore, the arpilleras travel globally as part of conferences on human rights, art and activism, peace, conflict and reconciliation. The capacity of the textiles to have different meanings in different locations creates a complex dance of local, national and global significance, while on a personal level women's experiences of their arpilleras as they move into different social locations and cross borders, creates a looping back, in that their identity and sense of self in the world are modified. One particular group participant and her experiences of violence in her country of origin to her entry into Canada where she faced a punitive process in achieving her refugee status will be the focus of this paper.

Carolina Gana is a counselor and advocate at the Barbra Schlifer Commemorative Clinic in Toronto, Canada. Carolina provides trauma-informed therapy to individuals and facilitates groups for women and girls who have experienced violence or are currently experiencing violence. Carolina facilitates the "Hilos Resilientes – Resilient Threads", arpillera program at the clinic, where she uses textiles as an art-based practice to support women who identify as Latina in their healing and recovery. Carolina is Latina and has been involved in community projects and research in Canada, Latin America and the Caribbean addressing issues of gender-based violence.

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Jenkins Bio, see below.

Amalia Ramírez Garayzar

Historian, Universidad Intercultural Indígena de Michoacán, Michoacán, Mexico
Stereotypes about Mexicanidad and Femininity in the Art of the Nineteenth Century: the Case of the Rebozo
Session Organizer: 3 B. The Ikat Rebozo in Mexico: historical clues and technological features of a unique garment

El rebozo, Mexican garment par excellence...

El rebozo, national garment...

The paper will discuss the dress of women in the nineteenth century as described by foreign travelers in the Mexican territory. In the mid and late nineteenth century folklore writers and visual artists, especially lithographers produced works that have influenced the collective conscience concerning the national garment of Mexican women. I will argue that their writings served as models for developing stereotypes. In the same way, these contributions (literature and visual arts of the time) served as reference for subsequent configuration of a nationalist female model, shaped by post-revolutionary cultural policies of the twentieth century. Throughout this journey of identity construction, the rebozo has played a significant role.

Amalia Ramírez Garayzar is an Education Archaeologist with a Master's in Ethnic Studies and Ph. D. in History. She is currently a professor and researcher in the Academic Program of Art and Cultural Heritage at the Universidad Intercultural Indígena de Michoacán (Mexico). Since 2007, she has researched fields of crafts work of native peoples of Mexico, textiles and costume of native peoples of Mexico and the history of costume in Mexico, particularly the rebozo.

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Jenny Garwood

Curatorial and Educational Associate, MESDA
Religiosity and Revolution in Midway, Georgia: The Tablet Sampler of Mary Smallwood
Organized Session Participant: 6 B. Schoolgirl Needlework Samplers: A Complex Narrative

Midway, Georgia was settled in 1752 and located in what is today Liberty County, just south of Savannah. Resembling many Georgia Low Country settlements, it had an agricultural economy based on rice and slavery. But the town was unique in colonial Georgia history because its community of fervent patriots was governed by New England puritan values. Mary Smallwood, who stitched the circa 1770 sampler in MESDA's collection, was part of this community in which the Midway Congregational Church played a central role.

Typically worked by young girls with Anglican backgrounds, Ten Commandment (or Tablet) samplers depicted the tablets that Moses delivered to the Israelites as described in the

book of Exodus. Plaques or tablets displaying the Ten Commandments were important architectural features of early Anglican churches. The tablets commonly incorporated both the Lord's Prayer and the Apostles Creed, as did many of the surviving Tablet samplers.

The question arises: Why would Mary Smallwood, a Congregationalist, choose to stitch a sampler that epitomizes a strong Anglican theme? The answer lies in the complex religious and cultural relationships that existed in the Low Country. Genealogical research on the Smallwood family helps clarify the intricate connections found in Midway, Georgia. Mary's sampler invites us study the religious, cultural and political blending that existed in the eighteenth-century Georgia Low Country.

Jenny Garwood is a Curatorial and Research Associate at the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, NC. She is a graduate of the University of North Carolina, Greensboro, with a degree in Human Environmental Sciences. Jenny has been with MESDA since 2007 where her focus of research and study has been with the textile collection.

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Alison A. Gates

Associate Professor of Textiles, University of Wisconsin Green Bay

A Case Study in Interdisciplinary Textile Research: The University of Wisconsin Green Bay Flax Project

5 E. Textile Solutions: Lichens, Plant Science and Natural Dyes

Since 2011 history professor Heidi Sherman and art professor Alison Gates have been growing and processing flax on-campus as a hands-on approach to teach students the essentials of both experiential archaeology and fiber-to-textile production. The history students gain valuable insight into Medieval technology while art students enrolled in fibers and textiles courses discover new methods for sourcing materials sustainably. By combining the expertise of two faculty from different disciplines, the students at UW Green Bay develop problem-solving skills while engaging in active learning; connecting contemporary fiber-arts practice to textile history increases overall understanding of the importance of textiles to human endeavor throughout the ages. Professor Gates will show undergraduate learning from seed to textile (paper and cloth) and discuss the surprising outcomes when students come together to look at the single subject of flax from multiple disciplinary perspectives.

Since 2001, Alison Gates has taught all levels of textiles as well as feminist art theory at the University of Wisconsin Green Bay. An exhibiting artist, she also occasionally writes reviews on textiles for Surface Design Journal and is co-curator for the "Exquisite Uterus Project."

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Surabhi Ghosh

Assistant Professor of Fibers and Material Practices, Concordia University, Montréal

Site Seminar Participant: Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the US

Description, see Wiggers, below.

Surabhi Ghosh was born in Houston and grew up moving around the United States with her adventurous family. She received her B.F.A. in Fabric Design from the University of Georgia and her M.F.A. in Fiber from the Cranbrook Academy of Art. She is currently assistant professor and program coordinator of Fibres and Material Practices at Concordia University in Montréal. She previously taught at the School of the Art Institute of Chicago and the University of Oregon. Recent exhibitions of her work and collaborative projects have been at Ditch Projects in Springfield, OR, Manifold in Chicago and the Museum of Contemporary Craft in Portland, OR.

Rachel Green

Professor of Fibers, Armstrong State University

The Changing Role of Chaguar Textiles in the Lives of the Wichí, an Indigenous People of Argentina

7 D. Preserving Cultural Heritage

The Wichí are an indigenous people who live in the Gran Chaco, an arid subtropical region of low forests and savannas located in northwestern Argentina, Paraguay, and southern Bolivia. In this beautiful but harsh environment, the Wichí have maintained a semi-nomadic lifestyle for centuries, sustained through foraging, fishing, hunting, and horticulture. The word for their language is Wichí Lhamtés, and the word for their work is Wichí Chumtés. Together these two define the central features of their cultural identity. Women work in the gathering, processing, spinning, and weaving of chaguar. Used for both food and fiber, chaguar (*Bromelia hieronymi*) is a ground cover in a dry, salty soil where not many other plants thrive. The most traditional textile items are shoulder bags called yica, used by men, and the sichét, used by women. These items are woven in patterns that make reference to nature, for example the "owl's eye" or the "iguana's belly." Today, many Wichí have been displaced from their lands in the Chaco, a process accelerated by provincial laws and deforestation due to agribusiness. In one such Wichí community, on the outskirts of a small town named after the founder of Argentina's first national oil company, General Enrique Mosconi, a family of three generations of artisans maintain their language and traditional textiles. While still traveling many miles to gather and process chaguar in the dry forest of the Chaco, they have also begun to shred and spin the fibers of plastic shopping bags and feed sacks. They spin and then weave this new material, as if it were Chaguar, into the same traditional forms. This paper examines how these artisans seek to maintain their traditional designs and techniques while applying their textile skills and knowledge of materials to find new ways to sustain a vibrant community.

Rachel Green is a Professor of Fibers at Armstrong State University in Savannah, Georgia, where she teaches Environmental Art and Fibers. She has been creating fiber pieces, installations and sculptures addressing environmental and cultural issues since graduating from The University of Georgia with a Masters of Fine Arts Degree in 1986. For the last eight summers, she has been traveling to the province of Salta, Argentina, to study the textile traditions of indigenous communities and the development of sustainable tourism industries.

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Gaby Greenlee

Graduate Student, University of California, Santa Cruz

Sacred Currency: The Value of Textiles in Colonial Andean Painting

1 C. Transmedia: References, Borrowings and Samplings in Ancient Textiles

In the South American Andean colonial painting type of the Child Mary Spinning, the pictorial representation of textiles subtly indexes symbolic differences in what textiles represented in the European versus Andean context and in a layered manner offers a discourse on the contemporary religious and socio-economic confrontations. Derived from a 17th-century Spanish peninsular model, this 18th-century Andean painting type has been commented on as possibly alluding to Inca royalty in Mary's gesture and costume and, certainly, ambiguity in the figure's attributes which can be seen to reflect both European and Andean worldviews. My interest in this painting type, however, moves away from a focus on the figure as a central concern and instead looks more closely at textiles as the image's main reference to cultural crosscurrents. Though the pictorial representation of textiles in the image is rooted in the European aesthetic tradition, the symbolic associations of textiles as referenced can be read as both European and Andean with values that may coexist but do not necessarily coincide. Reading textiles as the main subject of the painting opens the image up to unlikely religious implications sourced in the textile itself as apart from the figure of Mary and, while engaging the socio-economic implications of the textile as a valued good in both the Andean and European contexts, allows a more simple entry point into the underlying differences in these value systems. Looking at this painting type of the Child Mary Spinning in the colonial Andes, I would like to discuss how the textiles adorning the figure, as well as the wool on her spindle and distaff, may be understood to reference the Andean sacred objects called huacas, and in that sense carry sacred connotations in themselves, as well as discuss how textiles circulated within value systems that had a different "currency."

Gaby Greenlee is a second year PhD student in the History of Art and Visual Culture at UC Santa Cruz. She looks at visual culture of the colonial Andes, with specific interest in textiles, art objects, and notions of landscape in the context of the colonial European and Andean encounter.

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Anu H Gupta and Shalina Mehta

Assistant Professors, Panjab University, Chandigarh

The Effect of Colonization and Globalization in Shaping Phulkari: A Case Study of the Textiles of Punjab, India

4 E. Mobility and Motif in South Asia

Phulkari is the traditional embroidered textile of the undivided Punjab, India. It has been practiced as a craft by the Punjabi women for ornamenting a hand-spun fabric popularly known as khaddar for domestic usage. It moved beyond the walls of Punjabi households during the colonial times and slowly found a popular market. The India Pakistan partition gravely affected Punjab in numerous ways especially economically, and at times created dire situations where these bright, profusely handcrafted khaddar veils (odhnis) were sold in the market by hard-hit people to overcome the financial crisis. In spite of this situation, women on both sides of the border still created these exquisite odhnis. Over decades, globalization brought a change in the trend of using these heavily embroidered veils. Thus, this handicraft slowly went into oblivion and was just reduced to a decorative piece to be taken out at the time of a wedding and other auspicious ceremonies. The revival of Phulkari is being taken up through efforts of the Indian Government, Non-Government Organisations (NGO's) and designers. These entities are creating contemporary designs along with product diversification for the present consumers and market. This has given a new form and face to Phulkari, especially on a variety of fabrics, with an intelligent play of the traditional motifs and a widely accepted color palette.

Anu H. Gupta is an assistant professor at University Institute of Fashion Technology and Vocational Development, Panjab University, Chandigarh. She has a PhD in Social Anthropology and an MA in Clothing and Textiles and has worked on training of artisans on skill and design development. She has 19 years of experience in education and research and has presented many papers in national and international conferences. Her research interests include traditional textiles, handicrafts, embroidery, surface enrichments and subjects related to the apparel and textile industry.

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Thea Haines

Designer and Educator

Cataloguing the Dye Plants of Hamilton-Wentworth and Environs, Ontario, Canada

5 E. Textile Solutions: Lichens, Plant Science and Natural Dyes

This presentation will discuss the progress of a survey currently being undertaken of the dye plants of the Hamilton-Wentworth Region. A geography rich in both indigenous and colonial history and an ecologically diverse and sensitive area, it is home to special wilderness conservation areas, the Royal Botanical Gardens, and the Niagara Escarpment, a UNESCO World Heritage Biosphere Reserve. In 1986 the Burr House Spinners and Weavers Guild compiled an ambitious guide to the dye plants of Ontario. Thirty years later this book serves as a touchstone for our research project, which will record the habits of plants and the colours produced but also study their historical significance, whether native or invasive species, and past use as dyestuff, or as medicine, foodstuff or fibre. Part design, botany, geography, history and anthropology project, this research and documentation are intended as an open web resource available to dyers in the region and may serve as a knowledge network connecting individual dyers and independent researchers like ourselves. In facilitating these connections we hope to exchange knowledge and promote awareness of the important role played by these often little recognized plants and to record species of plants that may be rare or threatened by pollution, urbanization or ignorance.

Thea Haines is a textile designer, artist, and educator living and working in Hamilton, Ontario, Canada. Currently an instructor in textile design at Sheridan College, she was previously an artist-in-residence of the Craft Studio at Harbourfront Centre, and a member of the Contemporary Textile Studio Co-operative, Toronto. Her research, practice and consultancy is focused on the use of natural colourants in surface design, printing and small-scale production. She received her MA in Textile Design from Chelsea College of Art and Design, in London, UK.

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Louise Hamby and Valerie Kirk

Research Fellow, Australian National University, Canberra

Seafarer People

7 E. Design From Tradition

"We hear the wind. We are seafarer people. Our livelihood depends on the sea. We are saltwater people and we are the seafarers." Florence Gutchen, artist, Darnley Island.

Surrounded by deep turquoise waters and a coral reef, Erub or Darnley Island in the Torres Strait is one of the most remote locations in Australia. It is home for the artists from Erub Arts. At the Art Centre a sense of identity and relationship with the sea is at the core of their most recent work as the reef around the island is a major source of creative inspiration. The printed fabrics they produce are testimony to their passion for environment and culture as they reach out to a rapidly changing world beyond their shores. New skills, technologies and interactions are required to increase artistic productivity, form sustainable industry partnerships and provide financial return. Their fashion design range "Ailan Pasin" tests innovative fabric design, cross-cultural fashion concepts and digital production. It has developed from the necessity of finding ways to have economic gain with limited resources and being able to reside on the island not in one of the major cities south on the mainland of Australia. This paper examines the ways in which the geographical location of the Art Centre shapes the design, production exhibition and use of the printed fabrics originating from the island.

Louise Hamby is a Research Fellow in the Department of Archaeology and Anthropology, Australian National University, Canberra, Australia. Her research is focused on material culture from Arnhem Land, historical and contemporary. She is Chief Investigator on the current Australian Research Council Linkage project, The Legacy of Collecting at Milingimbi Mission, with the ANU and Milingimbi community and is currently examining Indigenous fabric printing. Her most recent book is Containers of Power: Women with Clever Hands. She also co-edited The Makers and Making of Indigenous Australian Museum Collections.

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Karen Hampton

Artist

Inglewood, California

9 A. Organizer and Moderator Roundtable: The Global Language of Contemporary Art

Today's art world is an arena in which artists no longer define themselves or their artwork according to their national identity and the traditions rooted within it. Instead, they are creating artworks in which they translate traditional cultural themes, history, genealogy, and the implications of their chosen materials into new visual languages. These contemporary artists and their work respond to and reflect a global, rather than a national, aesthetic. Artists are challenging the relationships between current mainstream cultures and more traditional cultures by using their own voice, storytelling and diverse physical materials to explore their subjects in a unique and creative way. This roundtable will address a number of topics, including the impact on current and cutting edge artistic works that arise from and address the South Asian-African diaspora and the African-New World diaspora.

Karen Hampton, artist, educator and frequent speaker/writer on textiles, fiber and historical narrative earned her MFA in textile design from UC Davis. She is the former Vice President of Surface Design Association, and was awarded the Fleishhacker Award for visual artists in 2008. Karen's most recent exhibition, "The Journey North" utilizes traditional and contemporary techniques to create her works of historical narrative that reflect experiences of the African diaspora in the New World.

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Michaela Hansen

Curatorial Assistant, Los Angeles County Museum of Art

Batik, ja, batik: Austrian Batik in Los Angeles Collections

10 C. Aesthetic Zeitgeists

The Dutch introduced Europe to batik, having imported and adopted the Indonesian wax-resist dyeing technique into their own artistic repertoire following their colonization of that region. Awareness of the art form grew in Europe by way of exhibitions and commerce when -- within the creative climate of the first quarter of the twentieth century -- batik became something of a craze.

Furnishing textiles, clothing, and wall hangings of the period serve to document European batik production. The handicraft technique appealed to multi-disciplinary artists like Henry van de Velde, who advocated a synthesis between fine and applied arts. This aesthetic philosophy held particular resonance in Austria, where proponents of surface decoration, folk art, and Gesamtkunstwerk, the concept of a total work of art, founded collectives such as the Wiener Werkstätte. Wax-resist dyeing was taught, primarily to female students, within Austrian arts academies; that the Viennese cultural critic and anti-ornament ideologue Adolf Loos wrote derisively about practitioners of batik speaks to the technique's prevalence.

Objects housed within two Los Angeles collections exemplify this moment of cultural exchange in "Austria: The Costume and Textiles" collection at Los Angeles County Museum of Art contains two silk batik-patterned blouses attributed to the Wiener Werkstätte, and the "Lloyd Cotsen Textile Traces Collection" holds a pair of batik-patterned textile fragments attributed to Wiener Werkstätte artist Mathilde Flögl. This presentation considers the workshop's connection to batik. Patterns drafted from the blouses, one of which bears a Wiener Werkstätte fashion department label, provide insight to their construction, artistic dress, and the woman who might have commissioned and worn them. Technical analysis of the fragments sheds light on Viennese batik production, distinct from Indonesia's in its use of a silk ground. This object-based study further explores the circumstances whereby a traditional Indonesian technique became integral to a European artistic zeitgeist.

Michaela Hansen is Curatorial Assistant in the Department of Costume and Textiles at the Los Angeles County Museum of Art (LACMA). She attained a Bachelor of Fine Arts at the Rhode Island School of Design in 2009 and a Master of Design from the School of the Art Institute of Chicago in 2012. Her previous experience includes positions at the Art Institute of Chicago and Phoenix Art Museum.

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Donna Hardy

Indigo Grower, Athens, GA

The Indigo of Ossabaw Island, a True American Indigo

Organized Session Participant: 5 A. Indigo and Beyond

The height of the cultivation of indigo in the Low Country of the Southeastern United States lasted approximately 50 years, drawing to a close as the tensions between the Colonies and England ignited into the Revolutionary War. Eliza Lucas Pinckney is often credited with creating this indigo bonanza, but there were other, lesser known indigo growers who were just as vital. There is conjecture that some of the French Huguenots that settled in South Carolina came from the woad growing regions of France and had knowledge of indigo processing. Andrew Deveaux was a neighbor of Eliza's who her father called the greatest indigo grower in the Province. South Carolina was the hub of indigo growing, but plantations with the crop could also be found in Georgia and Florida. Ossabaw Island, just off the coast of Georgia, was owned at the time by the Morel family, who cultivated indigo after razing the island of oak trees for the materials to build ships. Indigo cultivation was apparently quite a productive enterprise, for at the end of the Revolutionary War, the warehouse on the dock of Ossabaw was raided and over 2000 pounds of indigo extract was stolen. It was long thought that no American indigo had survived the 270 years since the Revolutionary War. It seems, though, that some has survived and naturalized on Ossabaw. It has adapted and evolved from a tropical plant that is killed by the first hint of frost to a semi-tropical plant that can be hit by a frost and come back the next year. Two years ago, work to bring indigo back into production was started with Dr. Brian Ward at the Clemson Coastal Research and Education Center using the seeds of the Ossabaw indigo. Soon, we will have a true domestic source of indigo.

Donna Hardy is the founder of Sea Island Indigo. Her earliest memories are of learning about plants and the natural world from her mother as well as developing an intense inquisitiveness about fiber and textiles. Her love of plants evolved to a deep appreciation and curiosity for their various applications, which led to Donna's driven and thorough scholarship of textiles and natural dyes, with an intense focus on the history of indigo in South Carolina and Georgia. Rooted in a profound history, with a deep relationship with indigo, Donna is working to create a thriving, sustainable indigo culture in America.

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Joan G Hart

Independent Scholar and Artist

Kashmir Shawls: The Perfect Exemplar of a Textile Shaping and Being Shaped

4 E. Mobility and Motif in South Asia

Kashmir shawls have been treasured commodities for centuries, having originated in the workshops of the Mughal Emperors, used as tribute to European conquerors, and morphed into fashion for the West. Every aspect of this transformation was expedited by worse working conditions for the Kashmiri weavers, even as their production became celebrated around the globe. From the moment Empress Josephine started collecting Kashmir shawls in the early 19th century, the shawls became a prized possession, particularly in the wedding dowry, for as many European women as could afford it.

Merchants from Europe worked with Indian merchants to provide designs for the latest shawl fashions, from 1830 to 1870. The Universal Expositions in Europe provided a means to stimulate the passion for the shawls and competition among designers, manufacturers and countries. With rising machine production of shawls in Europe, the Indian weavers had to compete more, weaving more fantastical and grander shawls for export. The shawls were shaped by the colonial powers that imported them, reproduced them, and transformed them from a specific object of respect to a consumer good, desired by many.

The adoption of the shawl in the West in the late 18th century led to a storm of innovation in fashion, production and design. The original Kashmir shawls were worn by men and woven using a tapestry twill technique of exquisite designs and intense labor. In the West, women adopted the fashion, valuing their "otherness" and prestige. The "paisley" motif, originating in the "boteh" or seed design of the Kashmir artisans, took the name of the town of the massive production of shawls, Paisley, Scotland. The impact on labor, consumption, artistry were profound for East and West, with positive and negative consequences.

Joan Hart has a Ph.D. in Art History from the University of California, Berkeley, and has taught at Indiana and Purdue Universities. She has advised museums and collectors in the US and abroad about their textile collections, as well as lecturing at the Louvre, Russian Academy of Art. Textiles from all over the world can be found in Joan Hart's collection, and she has specialized in Kashmir and paisley shawls. She continues to write on art historiography and textile history. She has exhibited shawls at the Mathers Museum, Indiana University. She is writing a book on Kashmir and paisley shawls.

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Kimberly Hart

Associate Professor, SUNY Buffalo State

Şalvar and Configurations

5 C. Common Grounds: The Meaning and Movement of Everyday Textiles

This paper, based on over a decade of ethnographic research involving experience and participation with dress culture in rural and urban Turkey, explores the use, cultural meaning and transformation of şalvar, a garment that crosses genders and borders fluidly. Şalvar (şalvar in Turkish) is a type of trouser worn by men and women, rural and urban, devout and secular, and foreign and native. Yet, each pair gestures towards a specific cultural, class-based, and geographic point in complex debates expressed by the person wearing the garment. As such, I will consider the politics of identity located in these pants among rural and urban men and women, as well as new configurations of şalvar for the tourist market. "Turkish trousers" are ideologically loose enough to slip into different roles: authentic male or female markers of identity tied to geographic origin, or an ironic statement by contemporary Turkish female urban hipsters about cultural tradition, and a sign of desired authenticity among western female tourists who end up buying şalvar targeting their

tastes. The indeterminate but vaguely "oriental" character of the garment, its indiscriminate gendered character but potential for referencing something particular about class, geography, and culture, contradictorily generates anxiety in Turkey about tradition and rurality, fashionable irony, gender emancipation and cultural authenticity. I will argue that these pants in their multiple forms reference political markers, shifting context and circumstance, character and purpose with greater ease than other politicized garments, such as men's and women's Islamic head coverings. As such, this paper will consider a garment, which is typically overlooked in literature on dress in Turkey, but one, which in Turkey generates meaning, nostalgia, and layers of ambivalence. The paper will include discussions of cut, design, fabric choices and pattern as connected to Turkey's diverse cultural geography.

Kimberly Hart is an ethnographer of the DOBAG project (a women's carpet weaving cooperative) and of the gendered politics of marriage and love, labor and employment, and Islam. Her publications include *What Josephine Saw*, a collection of essays by a diverse group of scholars, dealers, and collectors which she edited for the exhibit by the same name also curated by her on Josephine Powell's photography in Anatolia. Most recently, Hart's work, *And Then We Work for God*, was published in 2013 by Stanford University Press. Currently, she is studying the street animals of Istanbul with a Fulbright.

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Andrea M. Heckman

Adjunct Professor, University of New Mexico

Session Organizer: 6 D. Ethno-aesthetics and the Messages Woven within Indigenous Textiles

Recent studies in the ethno-aesthetics of indigenous textiles investigate and show how cultural meaning is woven, stitched, and embellished as surface design as well as within the structures of cloth. Textile producers are purveyors of cultural identity who reinforce their world views through daily use of cloth and during festivals, rituals, and rites of passage. Tradition is a dynamic force capable of being adapted to tourism, the internet and world events. Some textile groups have demonstrated how this is achieved without destroying the bedrock of heritage from which the art is conceived. The study of ethno-aesthetics provides a deeper understanding of how knowledge about symbolic and structural choices is sustained and continues to communicate cultural and social messages for the makers and their communities.

Textile forms may remain constant through time while design elements change; inversely, designs may persist within new forms created to meet market demands of international markets stimulated by collectors or tourists with differing aesthetics and values. Rapidly changing directions in indigenous textile production challenges researchers to explore new methods for historical, economic, social, and cultural analysis of change within the context of continuity through time.

Andrea Heckman has a PhD in Anthropology and Art History and has worked in Peru for over 35 years where she lived as a Fulbright scholar in 1996. Her book, *Woven Stories: Andean Textiles and Rituals*, won the John Collier Jr. National Book Award for Excellence in Still Photography from the Society for Visual Anthropology and she is an award winning documentary filmmaker.

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Andrea M. Heckman

Adjunct Professor, University of New Mexico

A Peruvian Role Model for Indigenous Weavers

Organized Session Participant: 6 D. Ethno-aesthetics and the Messages Woven within Indigenous Textiles

Globalized markets present a real threat for indigenous textile producers who strive to achieve economic sustainability through their artwork. Quechua weavers are challenged by market influences created by tourism and collectors not fully aware of the centuries of fine textile heritage in Peru. Are the weavers to abandon their own aesthetics and values for quick sales? What are the side effects of fame and money, and what are the impacts on the indigenous communities and families? What kind of indigenous role models exist?

An exceptional Quechua woman trained in traditional weaving by her grandmothers, mother, and community of Chinchero near Cuzco has emerged as an exemplary role model for indigenous artisans. Through international teaching and conducting workshops, a keen sense of organizational skills, and authorship of several books, Nilda Callañaupa, a tri-lingual speaker of Quechua, Spanish, and English, has re-energized textile techniques, natural dye technology, and cultural values in the face of globalization. Along with a small group of international supporters, she founded the Center for Traditional Textiles of Cuzco, which motivates weavers from various highland communities to learn and maintain almost forgotten textile techniques and ancestral meanings in their woven symbols. She recognized the need for youth to learn from the elders who retained this knowledge.

As an educator and accomplished artist herself, she guides the Center for Traditional Textiles in educating foreign visitors through an exhibit hall and daily demonstrations of weaving by rotating community members. Other community groups throughout Peru now look to the Center as a model for interacting with foreigners and attempting to establish markets without losing their integrity.

This presentation will update the challenges, successes, and disappointments for this innovative non-profit organization after almost two decades since its inception.

Bio, see above.

Sandra L. Heffernan

Associate Professor of Textile Design, Massey University, New Zealand

Sanctuary: Textile Solutions from 45-78° South

5 E. Textile Solutions: Lichens, Plant Science and Natural Dyes

Illustrating the poetics of place, this research provides eco-textile dye practice solutions from an environmental pest. A multi-disciplinary history, design and science approach is used to identify the impact of new technological methods to extract colorants from a forest-destroying invasive pest, usnea lichen. The results include carefully calibrated recipes and

processes and a range of dyed and printed cloths. An historical approach to lichen collecting and dyeing in New Zealand (NZ) and the Sub-Antarctic islands is contrasted with contemporary dyeing. This paper is supported with images from the Museum of New Zealand's Nancy Cousin's lichen catalogue. It includes lichen samples collected by Scott's 1901-4 expedition to the Sub Antarctic Campbell Islands, located at 78° south and 162° east. Cousins, based in Christchurch, documented the Campbell Island lichen samples and others collected from sub alpine forests in Canterbury. Today, NZ has eighty varieties of lichens including the usnea lichen from the Parmeliaceae family, commonly called "Old Man's Beard," a peculiar greyish-yellow-tinged, hairy moss, which clings to trees and old wood. It contains both anti-fungal and antibiotic properties and produces interesting shades of color. Originally released as an ornamental garden plant, it escaped into the sub-alpine environment. This creeper prevents forest regeneration by blocking light and killing native woody plants and destroys food sources for native species, including birds, lizards and insects. The creeper affects the ecosystem by killing trees and increasing the amount of dead material in forests. In this project, the initial challenge was to establish the most effective means of extracting colorant from usnea gathered from the northern Hokianga forests. Carefully managed experimentation using a variety of processes and directed results shaped innovative contemporary dye and print design solutions. The textile designs reference visual rhythms and forms of local landscapes.

Sandra Heffernan, an Associate Professor at Massey University, lectures and researches in textile design. She investigates textile collections to find forgotten documents and concealed histories. Innovative textile finishing processes are key to her design practice and postgraduate industry, science and enterprise collaborations are featured in her supervision portfolio.

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Jan Heister

Curator of Textiles, the Charleston Museum, Charleston, SC

Session Organizer: Southern Botanical Quilts: a Quilt Turning

Join Jan Heister in a small group setting for close examination of selected quilts from the Charleston Museum's permanent collection. Quilt turnings are a modern day equivalent of the 'bed turnings' once held by quilters in a home setting, where a bed was the largest space available to stack the quilts for display and discussion. In this turning, we will look at a number of interesting pieces from the Charleston Museum, focusing on the fabric itself as well as the women who made them. Indian fabric printers responded to western markets by designing more European-style prints, which became extremely popular in the eighteenth century. Whole cloth palampores, yardages of calicoes and chintzes were quite desirable. Stitchers cut out printed figures from these popular figures and appliquéd them to a larger background. One name for this technique was *broderie perse*, or Persian embroidery. This method was much faster than embroidering the same figures, and by the early 1800s, fabric printers in India, England and America produced printed panels specifically for use as quilt centers, borders and other motifs. With these printed fabrics, quilters created stunning center medallion and tree of life quilts, filling them with plant and animal specimens; album quilts utilized smaller sections of the printed fabric in a block style approach. These imported fabrics are often repeated across the collection, utilized in different ways on different quilts. The popularity of chintz in Lowcountry quilts seems to have lasted decades longer than elsewhere, evidenced by a number of mid-century examples and even a group quilt from 1885. The Charleston Museum's chintz appliqué collections tell a story of Lowcountry women and their access to a wide variety of imported – and highly desirable – chintz fabric. Additional quilts in the same genre will be on exhibit as part of the Telfair Museum's exhibit, "Historic Cotton to Modern Polyesters: 19th and 20th Century Quilts from Telfair's Collection."

A native of Beaufort, South Carolina, Jan Heister received a B.A. in Anthropology from Wake Forest University in Winston-Salem, NC and worked for two years as assistant curator at Old Salem. She has been with The Charleston Museum since 1978 as curator of textiles. Jan assisted with the publication of two works on the collection, "This I have Done: Samplers and Embroideries from Charleston and the Lowcountry" and "Mosaic Quilts: Paper Template Piecing in the South Carolina Lowcountry" and produced numerous exhibits featuring the museum's extensive textile and costume collection. She is currently working on making these collections available at the museum's website database.

Sarah Held

Graduate Student, Institute for Visual Culture, Goethe University Frankfurt/Main and Academy of Fine Arts, Vienna

Critical Crafting as a Fiber Art Intervention. Or: How They Learned to Stop Worrying and Start Advocating

8 E. Textile Activism

Since the beginning of the 21st century the craft and DIY culture have been booming, from non-political grassroots revolution phenomena like yarn bombing to social critical crafting projects like "The Monument Quilt." A new wave of handcrafters is reclaiming and occupying the urban space with various political fiber works. Many different scholars and artists have created art shows, panels and publications about the "critical" crafting movement. So there exists a wide range of artificial and scientific approaches to the subject, but there are still some questions left which my paper will discuss. "The Monument Quilt" is an excellent example to show how material culture deals with issues of morality. The handcrafted fiber artwork, which is made of thousands of quilted stories of rape survivors, is settled on the intersection of moral issues, material culture, and art. The activist project is trying to intervene in how society treats survivors of sexual violence and rape. True to the motto "every tool is a weapon, if you know how to use it," the Quilt's inventors (Force-Campaign) conquer the urban space and try to bring rape culture into the mainstream dialogue. How can a critical crafting campaign like "The Monument Quilt" influence common social practices? Which tools are used for directing the goals? Is there an utopian idea, or can general habits be modified? My paper reveals how moral issues can be materialized in a piece of fabric; it also will discuss the campaign's various activist strategies.

Sarah Held is currently writing her PhD thesis at the Institute for Visual Culture at Goethe University Frankfurt/Main and at the Academy of Fine Arts in Vienna. Her PhD project is supported by a full time grant of the Friedrich Ebert Foundation that supports PhD candidates. Sarah Held's main research focus is on protest cultures and the intersection of feminist and political activism that is based on textile crafting in the urban space, art, design and do-it-yourself-cultures.

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Angela Hennesy

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Skin Deep

Sexualized mythologies projected on black and white female bodies rest upon an erotic exchange between skin and cloth. As a removable surface that has long served as an indicator of sexual morality of female bodies, cloth offers the possibility of a skin deep racial masquerade. The fantasy of the other is satisfied by this second skin—a superficial slippage which layers one body upon another.

Exploring how meanings might 'leap' from bodies to clothing and from clothing to bodies, Jill Fields charts the strategic performance of black sexuality by white female bodies. This masquerade is made possible by the colonial-era displays of black bodies that firmly established the racist and sexist narratives still informing the biases and assumptions of desire today. In Western European visual culture, the history of misrepresentation has left little room for black female sexuality to appear as anything other than excessive, deviant, or illicit—essentially pathologized. Arguably the most iconic image of this stereotype is Sarah Baartmann, the Khoikhoi woman often referred to as the Hottentot Venus. Depictions of Baartmann in nineteenth century carnivalesque captivity are repeatedly deployed as warning against the hypervisibility of the black female body. In the 1920's, Josephine Baker complicates this trajectory by introducing a kind of agency previously unseen in black theatrical performance.

Drawing upon Anne Hollander's scholarship aligning nakedness with the unidealized individual bare body and the nude with the ideal classical body, it could be said that Baker is clearly naked and not nude. But Baker is unapologetic. As Anne Anlin Cheng writes, she was famous for wearing her nakedness like a sheath. This implication—that her naked black skin is already clothed and therefore, less vulnerable—imbued her skin with an aura that captured the Modernist imagination while fulfilling its notion of the primitive.

Angela Hennessy is an Oakland-based interdisciplinary artist and Senior Adjunct Professor at California College of the Arts. Her practice examines the aesthetics of loss and mythologies of blackness through linguistic metaphors of color and cloth. She teaches seminars on cultural narratives of mortality, textile theory, and strategies of feminist art. Her research on death and textiles in the work of Teresa Margolles was published in *Surface Design Journal* and was the subject of her presentation *From the Morgue to the Museum* at the Textile Society of America conference in 2014.

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Ines Hinojosa and Laurie Wilkins
Ethnobiologist, Bolivia

The Ye'kwana of Venezuela and the Ayoreo of Bolivia and Paraguay have been hunting and harvesting in vastly different ecological zones for centuries. Each has intimate knowledge of the natural resources required for subsistence and survival. Over the past 30 years, migration, resettlement and acculturation have created societal transitions, which in turn have brought about changes in the basket weaving (Ye'kwana) and fiber (Ayoreo) traditions of these indigenous cultures, placing a new emphasis on development and resource management. We explore the rich material culture of the Ye'kwana and the Ayoreo from early European contact to present. Over the past 30 years Ye'kwana women modified their traditional burden basket in size, color and complexity for tourists and an international home décor market, and Ayoreo women have produced brilliant fiber bags for an international fair trade market. We compare the wild harvest of a hemi-epiphyte (*Heteropsis* sp.) called minñato from the humid lowland forests of the Orinoco River Basin for basket production by the Ye'kwana to the now-cultivated terrestrial *Bromelia* (wild pineapple) known as dajudie, a threatened species in the dry tropical forest known as the Gran Chaco, managed by the Ayoreo living in settled communities. Today artisans continue to rely on traditional methods and local resources, but women's cooperatives in both communities have become the main force for change as they develop innovative products and programs as a means of cultural and economic survival. Expanding markets provide economic and social benefits for women, but require infrastructure and resource management to maintain the delicate balance between markets and resources. Challenges exist as women move away from local markets, but attempt to maintain cultural roots and traditions.

Ines Hinojosa is a Bolivian Ethnobotanist who began Comunidad Viva to facilitate integrated sustainable development of non-timber forest products among indigenous groups of Bolivia. She has worked with the Ayoreo community of Puesto Paz since 1998 in the formation of their cooperative and the transplant of "garabata", a *Bromelia* species that is integral to their culture, from its threatened wild habitat in the Chaco of Bolivia to their 3 hectare gardens. The result is a steady supply of "garabata" for the production of their traditional woven bags, which have been introduced into US markets.

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Wilkins bio, see below.

Memory Holloway

Professor of Art History, Univ. of Mass, Dartmouth

Moderator: 9 D. Roundtable: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Description, see Steger, below.

Memory Holloway was awarded a PhD from the Courtauld Institute of Art, London University. She teaches contemporary art and theory in the MFA program at the University of Massachusetts, Dartmouth where she is on the Board of the Center for Portuguese Studies and Culture.

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Sylvia W Houghteling

Assistant Professor of Art History, Bryn Mawr College

From the Village to the Port: The Transit of Textile Artisans in the 17th-Century South Asia

4 E. Mobility and Motif in South Asia

With the turn to transnational histories and studies of mobility, there is a temptation to follow only the freely-moving, polyglot textiles of the long-distance maritime trade. Yet if we do so, we risk overlooking the subtler forms of mobility occurring at sites of cloth production. This paper will piece together the seventeenth-century history of South Asian painted cotton cloths (kalamkari) and will trace the interaction between the hinterland and the port, between the constrained labor of cloth painters and the breadth of the global trade. Within artisan communities in Southeastern India, the growing worldwide demand for cotton cloth created disruptions and opportunities for bleachers, dyers and painters who began migrating between inland villages and ports along the Coromandel Coast. The sites of production for kalamkari were also among the most politically turbulent in seventeenth-century India and the textile producers of the Coromandel Coast were beneficiaries and tragic casualties of the upheavals caused by war, governments in transition and the nascent forces of European colonialism. There is little evidence for extensive movement of artisans in Southeastern India before the seventeenth century. The materials of kalamkari cloth production were specific to the unique local ecologies of the region and the special alchemy of dye materials and water composition in the Krishna River delta was not always translatable. The precision of the dyer's craft and the painter's materials dramatizes the challenges when artisans did move. Shifts in the lives of the artisans are indexed on the cloths they produced, whether in the form of a floral motif introduced to suit English tastes or the darkening shades of red that occurred as dyers moved south along the Coromandel Coast. In their vibrant colors and inventive patterns, these cloths articulate the human mobility as well as the human costs that yielded a world clothed in Indian cloth.

Sylvia Houghteling received her Ph.D. in the History of Art from Yale University in 2015. Her dissertation, "Politics, Poetry and the Figural Language of South Asian Cloth, 1600-1730," which received the Frances Blanshard Fellowship Prize, explored the production, reception and circulation of textiles in seventeenth-century South Asia. From 2015-2016, Houghteling will hold the Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship in the Department of Islamic Art at the Metropolitan Museum of Art. In the Fall of 2016, she will begin her appointment as an assistant professor in the History of Art department at Bryn Mawr College.

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Kate Irvin

Curator of Costume and Textiles, RISD Museum
Thrift to Resistance: Repair and Contemporary Design
3 E. Tracing Crosscurrents

In 2013 the French design workshop Domaine de Boisbucet mounted the exhibition "Boro: The Fabric of Life". In this display, threadbare Japanese workwear offered Boisbucet's design-conscious audience of makers and thinkers a lesson in the beauty of aged garments nurtured and revealed by daily use, attention, and preservation. Though the original function of the worn and repaired garments as workwear had come to a close, they resonated within Boisbucet's sympathetic environment dedicated to exploring "the relationship between culture, agriculture, and nature."

The narrative above illustrates how the theme and aesthetics of repair have arisen as leitmotifs in contemporary design culture. In this milieu repair is extolled both as a localized, concrete mending practice applied to beloved textiles and as a global meta-concept serving as a palliative aid to the ills of mass manufacture and consumption. In this talk, I propose to investigate and reflect on various objects and efforts that have brought the material act of mending to the forefront of creative dialogues on the design campus, as well as to the heart of industry marketing strategies. Focus will move from the maker's hand and the care taken in the creation and life extension of singular, meaningfully crafted functional objects to overarching concerns of environmental repair evident in contemporary design objects and proposals. Examples range from Japanese sashiko-stitched boro jackets, Korean pojagi, and Euro-American denim workwear to Michael Swaine's Mending Library in San Francisco's Tenderloin District and Patagonia's WornWear repair truck 2015 tour.

These and other examples will show the ways in which well-used, well-loved, and well-maintained pieces have inspired contemporary designers, who in turn ask us to find meaning and beauty in not only the ravages of time but in the care and attention that guided such pieces into the present and into our collective vision.

Kate Irvin is Curator and Head of the Department of Costume and Textiles at the RISD Museum. Her recent exhibitions at the museum include: Artist/Rebel/Dandy: Men of Fashion, with Laurie Brewer, with an accompanying book co-published by Yale University Press: Designing Traditions Biennial: Student Explorations in the Asian Textile Collection, with Laurie Brewer: From the Land of the Immortals: Chinese Taoist Robes and Textiles; and Sartorial Sanctuary: Clothing and Tradition in the Islamic World.

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Carol James

Independent Scholar
Recycling Sprang
7 B. Historical Modernities of Fiber Arts

Sprang is a textile technique that has been adapted to suit human needs in widely diverse geographic locations. It has never been documented as the primary textile method in any culture, but, as an adjunct technique it recurs again and again in human history. There is something quite alluring about textiles produced in this manner. The natural elasticity of sprang means these textiles are a perfect fit for human clothing.

Evidence of sprang has been found in every age since the Bronze Age, and in locations from Scandinavia to South America, Africa and Asia. Evidence of this technique can be found in Western Europe into the 19th century. It continues as a traditional technique to this day in Eastern Europe and parts of Asia.

This paper follows the appearance and disappearance of this technique over time and its varied incarnations from lacy hairnets to windproof hats, mittens, leggings, shirts, socks, and military sashes, among other applications.

Since the mid-1800s, sprang has almost completely disappeared in the western world. What are the political reasons for its disappearance? What replaced these garments? Is sprang appropriate for the 21st century?

Carol James is a textile expert who has been exploring off-loom techniques for thirty years. A researcher, she has examined articles in collections across North America and Europe. Based on her findings, she has created replicas for the US National Parks Service, Parks Canada, George Washington's Mount Vernon and the Norwegian Armed Forces

Museum. She has taught weaving in Canada, the US, England, France, Belgium, the Netherlands and New Zealand. She has written numerous articles and two books: *Fingerweaving Untangled* and *Sprang Unsprung*.

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Janis Jefferies

Professor of Visual Arts, Goldsmiths, University of London

Labouring and Passing: An Imitation of Life and Life of Imitation

Organized Session Participant: 10 A. Chromophilia / Chromophobia: Race, Sexuality, and Masquerade

In the first half of the twentieth century, the term passing had an almost tragic poignancy. It meant not only secretly renouncing one's race but also becoming a real American—enjoying the privileges of equality and anonymity, back when one-tenth of all citizens were denied true citizenship.

Working from Douglas Sirk's 1959 *Imitation of Life* and Ming Wong's *Life of Imitation* at the Singapore Pavilion (53rd Venice Pavilion, 2009) and drawing on two key texts, Joan Riviere's 1929 essay, *Womanliness as a Masquerade* and Greta Al-Yu Niu's 2008 essay *Performing White Triangles*, this paper discusses 'passing' in terms of Hollywood crimson ball gowns of the 1950s 'dream factory'. The stress on performance and 'imitation' in Sirk's melodrama is juxtaposed with Ming's video installation in which Sarah Jane and her mother are replaced by Chinese, Malay and Indian male actors from Singapore. In Ming's version, none of the men are white either (nor black for that matter) and furthermore, are in drag: 'passing' as women, imitating a gender not prescribed as their own. Yet, as Judith Butler has argued, we can think of drag not as an imperfect copy, but rather a performance that 'implies that all gendering is a kind of impersonation and approximation. If this is true, it seems, there is no original or primary gender that drag imitates, but gender is a kind of imitation for which there is no original'.

Janis Jefferies is an artist, writer and curator, and Professor of Visual Arts at Goldsmiths, University of London, UK. Since 1978 she pioneered the field of contemporary textiles within visual and material culture and has exhibited and published, widely and internationally. She was one of the founding editors for Bloomsbury publishers of *Textile: The Journal of Cloth and Culture*, was co-curator of the first Hangzhou Triennial, 'Fiber Visions' in China in 2013 and has recently completed the first *Handbook of Textile Culture* with Diana Wood Conroy and Hazel Clarke, published in 2015.

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Janis Jefferies

Professor of Visual Art, Goldsmiths, University of London

Drawing, Stitch, Translation, Archive

Organized Session Participant: 7 C. Allegory and Subversion: Contemporary Stitch Narratives, Cross-cultural Influences and International Perspectives

The Constance Howard Resource and Research Centre in Textiles was founded in 2002. Inspirational textiles teacher, Constance Howard, established the collection in 1980. Professor Howard joined Goldsmiths as a teacher in 1945 and founded the acclaimed textile courses which closed in 2008. Internationally respected, she remained involved with the College until her death in 2000, when she donated her textiles collection to the College on the basis that it would be stored in perpetuity. <http://www.gold.ac.uk/textile-collection/constance/>.

The Centre opened to the public for the first time in 2003. It was awarded a three-year Resource Enhancement Grant from the Arts and Humanities Research Board. In 2011 the CHRRCT was renamed Goldsmiths Textile Collection & Constance Howard Gallery and came under the auspices of Special Collections, Goldsmiths Library. It is important to note that modern historians have relied – often out of necessity – on documentary or visual sources to research textile history. We have explored how tacit knowledge of material and effective relationships can be traced through the words we think with a view to asking: How can our engagement with textile sources extend our knowledge of the past? What can textiles communicate that other sources cannot? Rather than placing textiles in their social, geographic, political and historical context, research at the Centre has focused on how textiles' have uniquely contributed to diverse contemporary practices as evidenced in the textile arts through the Goldsmiths Textile Collection (<http://www.gold.ac.uk/textile-collection/>).

This presentation will look at Constance Howard's legacy of innovation in the textiles arts and how contemporary practitioners are delving into archives to re-examine stitched-based work constructing a dialogue between drawing and stitch, provoking a discussion around 'translation' and Jacques Derrida's idea of the subjectile.

Bio, see above.

Janis K Jefferies and Barbara Layne

Professors, Goldsmiths, University of London

Aesthetics, Economics and the Enchantment of Cloth

2 B. Making Together: Collaborative Production Today

In a changing world everyone crafts, designs and engages in making: each individual person and each collective subject, from communities to cities and regions, can define and enhance a life project. Sometimes these projects generate unprecedented solutions that cannot always be known in advance; sometimes they converge on common goals and realize larger transformations. We are witnessing an unprecedented wave of social innovations, sometimes using technology and sometimes not, as these changes unfold—an expansive open set of process and practices in which new solutions are suggested and new meanings are created.

Most revolutions are about energetic movement and upheavals; even if ideas take a while to become ideologies, we don't think of them as slow events. But the phrase also makes us think of an insistent, evenly-paced, circular movement of the 'what-goes-around-comes-around' variety which is about making connections, something that as a cultural historian, forms the basis of an ongoing collaboration between Janis Jefferies (London, UK) and Barbara Layne (Montreal, Canada).

Collaboration, making and researching take time and embody transformation. We have told ourselves many stories over the years about textiles as we have delved into archives

exploring how we might transform our enchantment with cloth into newer forms of craft based technologies.

Immersed in social innovation, all our works are in one sense 'crafted' through time, which is what makes them so compelling. But they are also made in the context of an interchange/exchange, for example, in an extended conversation between us and others (the archivist, the sewer, the PhD student, the technologist) who tell us stories of their own crafted experiences.

Their paper draws together twenty years of reflective, interdisciplinary practice, focusing on "The Enchantment of Cloth (2014-2016)," the archives and objects and the teams they work with.

Jefferies Bio, above

Barbara Layne is a member of The Milieux Institute for Art, Culture and Technology at Concordia University in Montreal. She works with artists, engineers and a team of graduate students in the creation of smart textile projects. She is currently involved in the development of textile antennas to activate communication between people, their clothing and the spaces they inhabit. Layne lectures and exhibits internationally, recently at The Subtle Technologies Festival in Toronto, at Columbia University (NYC), and The Museo Textil de Oaxaca, Mexico. Her work is sponsored by the Canadian Foundation for Innovation, the Social Science and Humanities Research Council.

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Lynne Jenkins and Carolina Gana

Director of Counselling and Counselor, Barbra Schlifer Commemorative Clinic
Resilient Threads - Telling Our Stories/Hilos Resilientes - Cosiendo Nuestras Historias
2 B. Making Together: Collaborative Production Today

Abstract, See Gana, above.

Lynne Jenkins is the Director of Counseling Services at the Barbra Schlifer Commemorative Clinic in Toronto, Canada. The clinic provides free legal, interpretation and counseling services to women survivors of violence. Lynne supervises an experienced team of Trauma Counselors, Transitional and Housing Support Counselors and Intake Counselors. In addition, she has worked as a counselor, educator, advocate, consultant, manager and program director in the violence against women sector for over twenty-five years. She has considerable experience and training in the area of trauma as it relates to the design and delivery of therapy programs and services.

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EunKyung (E.K.) Jeong

Associate Professor, Southwestern Oklahoma State University, Weatherford, Oklahoma
Textile Art as a Locus of Colonization and Globalization: The Tapestry Project
Poster Session

The Tapestry Project was a 30-month effort to plan, fund, design, create and exhibit a 7' x 14' work of collaborative fiber art in a small rural community in Western Oklahoma. This project was remarkable for the way it exhibited the historical concepts of colonization and globalization.

From its inception, the project featured aspects of colonization, since the project's formally trained founder envisioned herself sharing her knowledge and experience with interested but untrained local amateurs both for nobler purposes but also in order to help ensure her own tenure and promotion. While the "colonial oppressor" eventually succeeded in this quest, she did only after the "oppressed" demanded and grasped a degree of control of the project that the oppressor had not originally planned to give them.

In addition to historical aspects of colonization, the Tapestry Project was marked by two different patterns of globalization that were surprises to all of the participants. First, while the early stages of the project attracted dozens of participants, and even though a majority of these were local Western Oklahoma residents, the members began to thin as the project demanded more commitment. As the actual weaving got underway, there were seven members in the core group, only two had been raised in Oklahoma, and they had seen the world. Of the others, participants came from Italy, China, Korea, Minnesota and Illinois. The other aspect of globalization in the project is perhaps more remarkable. As the project neared completion, the members began to search for comparable projects, and they found two that were similar in terms of their patterns colonization, one in England and one in Canada.

E.K. Jeong is a first-generation immigrant artist and art educator. Jeong moved from Korea in 1993 to attend the graduate school in New York. She has been an active artist and art educator for decades, having numerous exhibitions and receiving many regional, national, and international awards and fellowships for her work. Since moving to Oklahoma in 2005, she has been an active arts administrator and a researcher who has been organizing and providing community art programs for Weatherford and the surrounding Western Oklahoma communities by working with local and state arts councils.

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Donald Clay Johnson

Curator (retired), Ames Library, University of Minnesota
Imperial versus Local Perceptions of Indian Textiles
2 D. Collecting Collectables: Shawls, Velvets and Kilims

This paper analyzes the significant differences between the fabrics collected by the British in India with the textiles Indians have placed value and significance upon. This remarkable contrast resulted from the minimal social interaction between the two societies during the colonial period. Elite Indian women, for instance, lived in seclusion which prevented their participating in any event involving men. Food and drink restrictions for both Hindu and Muslim men limited their social relations with Europeans. Indian men often wore European type clothing when interacting with foreigners, but upon returning home, they changed into traditional garments, clothing never seen by Europeans. Bans on temple entry further prevented westerners from observing textiles used in religious rituals and ceremonies. Thus westerners in India rarely saw the variety and diversity of textiles used by Indians in ritual and social contexts. The fabrics Europeans acquired in India derived from items often produced specifically for their taste. Shawls illustrate these different perceptions. Colorful Kashmir shawls incorporating double twill weaving became fashionable in Europe and eagerly collected. In contrast, Indians vastly preferred the extremely fine and delicate shatoosh shawl. Lacking decorative enhancements and with a color palate derived from the natural color of the wool, shatoosh shawls never attracted British attention.

British attitudes affected which textiles were collected in India when museums evolved in the last half of the nineteenth century in both Great Britain and India. Numerous British individuals in India surveyed and collected Indian textiles, which they sent to England and attracted the attention of individuals such as William Morris, and the various movements to preserve craft traditions. This paper looks, in contrast, at the overlooked textiles of India, the works valued by Indians and contrasts them with the items sent to England.

Dr. Donald Clay Johnson, former Curator of the Ames Library of South Asia of the University of Minnesota, compiled and published *Agile Hands and Creative Minds: a Bibliography of Textile Traditions in Afghanistan, Bangladesh, Bhutan, India, Nepal, Pakistan and Sri Lanka* and jointly edited with Helen Bradley Foster *Dress Sense: Emotional and Sensory Experiences of the Body and Clothes, and, Wedding Dress Across Cultures*. In 2011 the Goldstein Museum of Design of the University of Minnesota had an exhibition "Beyond Peacocks and Paisleys: Handcrafted Textiles of India and its Neighbors" from Dr. Johnson's textile collection.

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Susan Kaiser and Minjung E Lee

Interim Dean of Humanities, University of California, Davis

Khanran or a gingham scarf? Cultural Ambivalence in Post-Colonial Vietnam

2 A. Power, Prestige and Performance

Abstract, see Lee, below.

Susan B. Kaiser is Interim Dean of Humanities, Arts and Cultural Studies, and Professor of Gender, Sexuality and Women's Studies, and Textiles and Clothing at the University of California at Davis. Her research and teaching bridge between critical fashion studies and feminist cultural studies, with current interests in shifting articulations of masculinities and issues of space/place. She is the author of *The Social Psychology of Clothing* (1997) and *Fashion and Cultural Studies* (2012), and approximately 100 articles and book chapters in the fields of textile/ fashion studies, sociology, gender studies, cultural studies, and consumer behavior.

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Jean L Kares

* Founding Presidents Award Nominee

Independent Scholar

Performance, Adaptation, Identity: Cantonese Opera Costumes in Vancouver, Canada

2 A. Power, Prestige and Performance

For reasons not completely understood, touring Cantonese opera companies visiting Vancouver, Canada in the first half of the twentieth century left costumes and properties behind rather than return them to China. The Museum of Anthropology at the University of British Columbia acquired these materials in 1991, including a number of costumes used in specific ritual dramas. This paper interrogates an historical moment that links the costumes in the MOA collection, Vancouver's Chinese immigrant community, ritual performance, and the city's Golden Jubilee Parade of 1936. Archival photographs show Chinese men and women dressed in resplendent opera costumes as participants in the parade. In this highly public forum, they portray the role of "Chineseness" for the non-Chinese audience, reference the power of temple festival dramas, and assert their existence and aspiration to be accepted by mainstream society.

In the late nineteenth-early twentieth century, performers of ritual dramas that integrated acting, singing, music, and martial arts – now termed, "Cantonese opera" – traveled to temple festivals throughout the Pearl River delta region of Guangdong, China. Chinese men from Guangdong traveled to British Columbia beginning in the 1880s to work as laborers and merchants, and by the 1920s Cantonese opera troupes regularly toured Chinatowns in the U.S. and Canada. They provided much needed Chinese language entertainment, offering culturally familiar music and stories, diversion, and beauty. The imperial settings, dazzling costumes, and happy endings of the operas strongly contrasted with the harsh reality of everyday life for Chinese immigrants, who were segregated by language, separated from families, and faced racial and employment discrimination. I argue that by reconfiguring ritual costumes for public display, these immigrants employed material culture in a strategy of performance, adaptation, and identity. This connects to matters still pertinent today: how a living tradition adapts and cultural identity is sustained in a new environment.

Jean L. Kares is an independent scholar, instructor, writer, editor, artist and occasional curator. She holds an MFA in Art History from the University of British Columbia, specializing in China. She currently teaches topics in Asian art history and textile history for Simon Fraser University Continuing Studies and writes for the journal *Studio: Canadian Art and Design*. In 2015, she curated the exhibition "Interwoven Stories: Textiles, Costumes, Cultures" for the Chinese Cultural Centre and Museum in Vancouver, BC.

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Anjali Karolia

Professor, Maharaja Sayajirao University of Baroda, Vadodara, Gujarat, India

Session Organizer: 2 C. Cotton Textiles of India: Evolution of Design and Production in a Global Economy

Indian cotton textile production has a long, rich and complex history with indigenous design vocabularies, production methods, technology and materials combining and responding to the pressures of trade and commerce. The handloom industry and related textile products have been either stressed or responsive since the industrial revolution and the growth of the power loom sector. While handloom weaving remains a key part of the unorganized sector, market forces threaten the livelihood of specialized artisans, who have reacted in various ways to these external changes. Design and production change according to shifting availability of resources such as education, commercially manufactured goods and more reliable employment.

The four papers in this session explore specific paths, from historical roots to present day production, of regional cotton textiles examining natural dyeing, yarn dyeing, sustainability, block printing, embroidery, symbolism, patronage, export markets, adaptability and diversification. The areas reported are located in the states of Gujarat, Odisha and Tamil Nadu. From the humble and utilitarian cotton lungi to the rare and endangered Karuppur sari of south India and from the complex Ajarkh block prints of Kutch to the small scale production of Aal dyed cottons of Kotpad, Odisha we learn how artisans are coping with forces of trade and change.

Field research in each of the communities reveals that while some crafts are marginalized and endangered, others have successfully responded to new markets and retained local consumers.

Dr. Anjali Karolia is Professor and Head of the Department of Clothing and Textiles at The Maharaja Sayajirao University of Baroda, Vadodara, India. She is an historian and scientist with thirty years of teaching and research experience with life memberships in the Home Science Association of India, the Indian Science Congress Association, the Textiles Association of India, and is a member of the Textile Society of America. Her book *Indian Traditional Handcrafted Textiles: History, Techniques and Designs* will be published in 2016. She has published over fifty essays and presented over thirty-five research papers at international and national conferences.

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Hiroko Karuno

Textile Artist

Shifu: Traditional Paper Textiles in Japan

8 B. Textiling: Making, Teaching, Presenting

The papermaking tradition came to Japan before the 6th century, when it was imported from China. For a long time, paper was only used by monks and the aristocracy, but its use expanded from the formal to the practical during the next ten centuries. After the 17th century, handmade paper was used throughout Japan for sliding doors, accounting books and even garments. The thread made from handmade paper has been one of the important materials in Japan. Cloth woven with paper thread is called shifu. Paper thread made from recycled books and documents provided people with an inexpensive material for weaving clothing, a good alternative to bast fibers. This tradition of the intensive use of paper, paper thread and shifu continued until the introduction of western machine-made paper at the end of the 19th century. Due to the dedicated efforts of a devoted few, paper, paper thread and shifu have survived. Today the reason for making shifu is not as it was in the past. The beauty and significance of shifu is no longer derived from its traditional role, but rather from the unique nature of the material used, from the commitment and skill of the makers, and for its special place in the history of Japanese culture. This paper will examine contemporary shifu weaving, and the efforts of shifu weavers today to preserve the ancient process, and to make paper-thread by hand as traditionally as possible. As a paper thread maker and shifu weaver, I will present the processes and challenges of shifu today, including a discussion of the quality of Japanese handmade paper used in shifu; the method of paper thread making using a unique procedure; and the method of natural dyeing paper thread. Weaving contemporary unique shifu with paper warp and paper weft will be introduced.

Hiroko Karuno is a spinner, natural dyer and weaver. Her textiles are an intricate hybrid of traditional Japanese processes and materials. She spins paper thread from Japanese handmade paper, dyes it with natural dyes and then weaves it into a cloth called "shifu." This is a highly skilled traditional technique which almost died out during the 19th century. Hiroko has travelled and researched traditional Japanese papermaking, spinning, dyeing and weaving. All of her research is brought together in her current work. In 2013 she published a book, *Kigami and Kami-ito, Japanese Handmade Paper and Paper Thread*.

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Alice Kettle

Professor, Manchester School of Art at Manchester Metropolitan University, UK

Kettle, Back to the Stitch

Organized Session Participant: 7 C. Allegory and Subversion: Contemporary Stitch Narratives, Cross-cultural Influences and International Perspectives

Alice Kettle's monumental pictorial works are produced in the medium of thread. There is a British tradition of figural work in thread which spans from the Bayeux tapestry to the allegorical schemes at Hardwick Hall to the painterly stitched works of Mary Linwood and on to Phoebe Traquair and beyond. All of them are linked with the female condition. Kettle's work stands within this tradition, while remaining determinedly contemporary in its process and themes. This presentation seeks to define how her work is situated within the histories of women who have used the medium of needle and thread in works that integrate mythology, history and personal experience. Using examples of contemporary colleagues alongside her own work she will reflect on how stitch offers a modality to chronicle and comment on these integrated themes.

She will discuss current works *Golden Dawn* (2014) and *The Dog Loukanikos and the Cat's Cradle* (2015), which, in their personal and political in subject matter, explore the contemporary conflict of austerity in Europe. These works reflect their historical precedents in narrative form, mediate politics and magic, reproduction, territorialization, and dream and disillusionment.

Alice Kettle is an artist primarily working in textiles whose work is held in collections internationally, such as the Crafts Council of London, the Whitworth Art Gallery, Manchester, the Museo Internazionale delle Arti Applicate Oggi, Turin, Italy, the Museum of Decorative Art and Design, Latvia, the Shipley Art Gallery Gateshead, the Ararat Art Gallery, Victoria, Australia, and the Belger Arts Centre, Kansas City USA. She is also a visiting professor at the University of Winchester. She has co-authored *Machine Stitch Perspectives* and *Hand Stitch Perspectives* and her interest in collaborative practice has led to the creation of the *Pairings* project at Manchester School of

Art and publication of Collaboration through Craft.

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Rebecca J. Keyel

Graduate student, University of Wisconsin, Madison

"Knit a Bit for Our First Line of Defense": Emotional Labor, Knitters, and Comforts for Soldiers during the First World War

Poster Session

During the First World War, American women were encouraged to support national defense by conserving food, sewing clothes for refugees, and knitting comforts for servicemen sent abroad to fight. Groups like the Navy League and the Red Cross promoted knitting for the troops as a necessity for the security of the home front, and for the comfort of servicemen abroad. By the end of the war, knitters had hand-knit millions of garments to send to servicemen, an act of compliance that supported an overseas war—one that had aroused bitter resistance only a few years before.

Defense knitters knit in private, in semi-public spaces, and in very public spaces. The half-finished garments traveled with the knitter as she visited friends and Red Cross workrooms. Once completed they traveled across the ocean to clothe servicemen fighting on ships and in the trenches. The creation of these garments required the physical and emotional labor of the maker and the coordination of charitable organizations, yarn producers, and publishers. Knitters had to acquire specific materials, follow a written pattern exactly, and then return the finish garments to an organization like the Red Cross. The investment of time, money, and materials was substantial, and wool rationing and labor concerns at times made knitting controversial.

Through images of war posters, knitting patterns, and magazine covers, this poster presentation will discuss the importance of the physical and emotional labor of knitting for servicemen, and the role of women in the effort for national defense. As these garments traveled from the states to the trenches, the emotional labor invested into each stitch by anxious knitters hoping to "do their bit" was a personal symbol of the national defense program, and a way to remind servicemen abroad that they were remembered.

Rebecca J. Keyel is a doctoral candidate in Design Studies at the University of Wisconsin-Madison. She holds an MS from the University of Wisconsin-Madison, and a BA from Wellesley College. Her research focuses on ordinary people making things for a higher cause, and the way that production satisfies a personal need to create. Her dissertation examines women's volunteerism during the First and Second World Wars and the relationship between home craft and gendered citizenship. Rebecca's research is influenced by her experience as a knitter and spinner and interest in the role of textiles in the history of the United States.

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Valerie Kirk and Louise Hamby

Head of Textiles, Australian National University, Canberra

Seafarer People

7 E. Design From Tradition

Abstract, see Hamby above.

Valerie Kirk studied at Edinburgh College of Art, Scotland. In 1979 she became a weaver at the Victorian Tapestry Workshop, Australia. She then worked in all states of Australia before moving to Canberra in 1991 to be the Head of Textiles at the Australian National University, School of Art. While actively maintaining her practice as an artist, she has inspired and led community tapestry projects and has researched Australian Indigenous textiles.

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Jeana Eve Klein

Associate Professor of Fibers, Appalachian State University

For What It's Worth: The French Knot as a Basic Trade Commodity

4 D. Textiles of Ship and Sea

Several years ago, I realized that the general public responded to my mixed media quilts almost exclusively in quantifiable, tangible terms. Questions of time and process dominated, while imagery and conceptual content were largely ignored. In evaluating this focus, I distilled my complex process into its simplest form: the French knot. Since 2010, I have employed the French knot as the basic unit of measure for the work of the hand. By obsessively making (and counting) French knots, I developed a system for commoditizing the labor of art-making. Each accumulation of knots is titled and priced solely according to the number of knots in its composition. I make knots as the physical embodiment of my own questions about the value of making itself: Has a painter ever counted her strokes and assigned value to a painting based thereon? How is the value of an idea quantified? What really is the true value of a French knot? Can I pay for a cheeseburger with French knots? Or—perhaps more appropriately—a craft beer? Does it matter whether or not my hands make the stitches? How does the value change when stitched by another? Is value contained in the product or in the process? Does the hand really matter?

I will be presenting several recent iterations of my French knot investigations. In "French Knots for Trade", I assign alternative trade values to my knots. In "French Knots with the Assistant", I work with a studio assistant to create a series of identical sets of knots. In "Trading Time", I teach others to make knots and then offer to trade my knots for theirs. With each of these projects, I consider the value of my own French knot handiwork in relationship to the value of others' individual labors.

Jeana Eve Klein is Associate Professor of Fibers in the Art Department at Appalachian State University in Boone, North Carolina. Her recent studio practice explores the broad theme of value: how society in general assigns value (or worthlessness) to objects, and how the art world, specifically, assigns value to works of art, craft and design. These ideas

are made tangible through large mixed media quilts and tiny obsessive embroideries. Her work has been exhibited internationally and published in *American Craft* and several volumes of *Surface Design Journal*. Klein is a 2014 recipient of the North Carolina Arts Council Artist Fellowship.

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Sirpa Kokko and Riikka H Räisänen

Adjunct Professor, University of Helsinki

Reflections of the Local and Global Textile Cultures on the Finnish Textile Craft Education

8 B. Textiling: Making, Teaching, Presenting

Textile crafts have long and strong traditions in Finland. The geographical location in the Northern Europe has shaped the textile craft making to fulfill the needs for warmth and shelter. Until the late 19th century, home production of various crafts was important, but nowadays making them has significance mainly as a leisure-time activity. However, textile crafts are still an important hobby in Finland.

In 2013 the UNESCO convention for the Safeguarding of Intangible Cultural Heritage was ratified in Finland. It was implemented in 2015. The debates over the role of crafts have included questions such as what really is meant by the Finnish craft culture and what are its specific features. One important aspect that has been recognized is the role of craft education in the Finnish compulsory comprehensive school. Craft education for all pupils has to some extent sustained the intangible cultural heritage of crafts in Finland. The aims of the compulsory craft education, and craft teacher education, have changed throughout history, reflecting both local and global changes in crafts and society. Teachers and the curriculum they follow have had an important effect on how the traditions have been passed on to the new generations.

This paper focuses on the role of craft teacher education in sustaining and developing the Finnish textile craft traditions. During their studies, the students are involved with both textile processes and teaching of them. These documented projects are examined as examples of how traditional crafts and techniques may be applied in new ways, taking into account the global societies and the current trends of sustainable consumption. Our study shows that the teachers as pedagogical authorities have great opportunities to develop new ways to sustain the intangible knowledge of craft.

Sirpa Kokko, PhD, is an Adjunct Professor and University Lecturer at the University of Helsinki. She lectures in craft education and supervises teacher training and Bachelor's, Master's and Doctoral theses. She has been involved in teacher and research cooperation with European art and craft universities and has conducted research on various topics of arts and crafts and craft education. She is a member of the editorial board of *Studia Vernacula* (University of Tartu) and has been reviewing scientific papers.

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Deborah E Kraak

Independent Museum Professional

Flowers in Fashion

5 D. Flowers and Forces: Motifs in Textiles

"Flowers in Fashion" is a colorful exploration of selected floral-printed furnishing textiles that were popular for use on mid-Atlantic chintz applique quilts from the late 18th to the early 19th centuries. Resources for this paper include period botanical illustrations and monographs, design books, and those on gardening, including Bernard McMahon's *The American Gardener's Calendar*, 1806 (Winterthur Museum), thus situating these flowers within a broader cultural context. Additional information came from plant specialists at Longwood Gardens (Kennett Square, Pennsylvania), the American Camellia Society (Atlanta, Georgia), and the University of Delaware. The result is a more accurate vocabulary for other textile and quilt historians' use for cataloguing and curating period textiles.

The paper primarily focuses on the camellia, showing how its earliest color representation in 1743 (George Edwards' "A Natural History of Birds") established the visual vocabulary for later 18th-century textile designers, who show an exotic bird perched in the branches of a flowering shrub, usually either unnamed in modern literature or mistakenly thought to be a tree peony. Camellias on early-19th century printed textiles seem to have been influenced by Clara Maria Pope's exquisite illustrations for Samuel Curtis's highly regarded work "Monograph on the Genus Camellia" of 1819.

Other flowers identified on floral-printed textiles and covered here include arum lilies, rhododendrons, and ericas, also known as heaths, that were very popular hot house plants in the 1820s. Discussions with plant historians cast doubt on the current identification of cactus grandiflora that appears on applique quilts from about 1820-1840.

Many of the fabrics or flowers used on early American applique quilts enjoyed prolonged popularity through revivals and reinterpretations, continuing to the present. Highlights of period textiles—many of them unpublished—from the Brunswick & Fils archive (now at Kravet Inc.) and modern fabrics based on historic documents conclude the presentation.

Deborah Kraak, the former Associate Curator of Textiles at Winterthur Museum, holds an MA in Art History from the Institute of Fine Arts, New York University. Now an independent museum professional, she catalogues private and institutional collections, curates exhibitions, and lectures and publishes on quilts, textiles, costume, and period interiors. Currently, she is a consultant to the archives at Kravet Inc. which houses the Brunswick & Fils archive of historic fabrics, including a museum-class collection of eighteenth and nineteenth-century printed textiles. She has lectured and published about floral textile design.

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Sumru B Krody

Senior Curator, The George Washington University Museum and The Textile Museum

Power of Color: Anatolian Kilims

2 D. Collecting Collectables: Shawls, Velvets and Kilims

The nomadic Anatolian women of the 18th and 19th centuries created colorful, visually stunning kilims that communicate much about the aesthetic choices they made in decorating their tents and surroundings. These kilims and their designs prompt many critical questions. What was the source for the structures and designs? What was the relationship between design and structure? Were the Anatolian women the prime creators of these colorful bold designs? If so, what were the principle concepts that nomadic women used to create their designs? Which designs were native? What role did artistic influences from others – close neighbors or kin from further afield – play in the creation of these designs? Which designs were influenced by other traditions beyond those of closely-related nomadic groups? Was the selection of colors dictated by aesthetic preferences? Availability? Purchasing power? Fashion?

This presentation will showcase a collection of ninety-six artistically and historically significant Anatolian kilims that offer important clues to these and other questions. The rugs in this collection, held by The Textile Museum, have never been published or studied before. This discussion will provide a brief summary of the types of kilims present in the collection and will examine the mechanics of creating kilim patterns and manipulating color to transform the overall sense of each kilim. The presentation will offer insights based on an investigation of this prized collection that can illuminate the ways in which the transition from a nomadic to settled lifestyle affected design, technique, and function in the rich weaving traditions of Anatolia.

Sumru Belger Krody is Senior Curator at The George Washington University Museum and The Textile Museum. Her research interests are late antique and Islamic textiles. She has worked in a curatorial capacity for many of The Textile Museum exhibitions. Among them was the 2015 inaugural exhibition, "Unraveling Identity: Our Textiles, Our Stories." Over the years she has authored and co-authored four books written to accompany some of her major exhibitions. She is involved with many professional organizations, and was co-chair of the organizing committee for The 13th Biennial TSA Symposium in Washington, DC. She has served on the board of the TSA.

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Wendy S Landry
Independent Scholar
Drawloom Velvet
8 B. Textiling: Making, Teaching, Presenting

Figural velvets were woven on drawlooms for hundreds of years. However, contemporary velvet weavers have tended to be drawn toward the powerful electronically-controlled, multiple-shaft dobby or Jacquard-style looms. Because I also seek to excavate historical weaving knowledge, I investigate velvet weaving options deriving from historical methods and ideas.

Recently, I began a project to design and build both a draw device and a bobbin rack for weaving velvet panels, in part using recycled weaving parts. I chose to build rather than buy this equipment because this in-depth process is profoundly instructive. Most of the woodworking is relatively straightforward—cutting lengths, drilling, simple joinery, and finishing. Making my own purpose-designed weaving tools requires careful investigation and thought about velvet and drawloom weaving. The draw device is designed to accommodate both unit and shaft-based pattern set-ups, as well as other draw loom fabrics. It fits an old Glimakra Standard with a 10 shaft horizontal countermarch head or dräll pulleys. The bobbin rack for individually counterweighted bobbins replaces a second warp beam. It accommodates finely rendered figuration. My work involves various kinds of differential tensioning.

My initial woven panels exemplify complex figured patterning in monochrome voided velvet, polychrome counterchange velvet, and brocaded velvet, techniques dating from at least the thirteenth century. They take advantage of the specific capabilities of double-harness weaving and the free design potential of unit draw devices.

This presentation describes this project and highlights the specific advantages and drawbacks of drawlooms for velvet-weaving. It also provides an example for those interested in excavating and exploiting historical weaving ideas and techniques. Finally, it may inspire others to make their own purpose-designed tools to fulfill their artistic goals and better understand the principles of weaving.

Wendy Landry (MFA, MAE, PhD) is a highly-experienced weaver and a scholar of textiles and crafts practice. She has long been a Master Artisan and Honorary Member of the Nova Scotia Designer Crafts Council. Through the past 20 years, she has been investigating handwoven velvet from the Coptic period in Egypt forward, integrating weaving practice, experimental archaeology, and historical research. She advocates excavating and being inspired by the historical knowledge of weaving embodied in its technology and practitioners.

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Eleanor A Laughlin
Visiting Assistant Professor University of Florida
Crossing Boundaries: The Mexican Rebozo's Intercontinental Reflections
4 C. Ancient and Modern Colonialism: Compliance and Resistance

This talk will discuss indigenous, Asian, and European influences on the creation and decoration of Mexican rebozos (scarves). Some design elements of the rebozo were general and consistent across numerous examples, such as its construction on the indigenous backstrap loom, or its fringe inspired by Asian styles that arrived in Mexico via the Spanish Galleons. Other visual aspects were unique to individual scarves.

In this paper, I will examine one scarf, noting the design elements that resemble other rebozos, as well as those that are specific to my selected example. In particular, I will discuss the embroidery and design of an eighteenth-century landscape rebozo in the collection at the Philadelphia Museum of Art. This scarf features numerous figural vignettes framed within woven geometric designs. The vignettes depict pastoral scenes with people riding in boats, eating, and dancing together in a manner that was customary for upper-class country outings, which were both a popular trans-Atlantic practice and represent a European genre of painting in the eighteenth century. Using distinct visual cues in the scarf's embroidered designs as well as primary memoirs, casta paintings, and contemporary fabric samples, I will argue that this scarf was embroidered by an indigenous woman, and that its scenes reflect numerous aspects of Mexican visual culture. This rebozo is an exemplary specimen of the nexus between indigenous, Asian, and European cultures, as represented through its form, decorative elements such as fringe, and delicately embroidered pastoral vignettes.

Eleanor A. Laughlin received her master's degree from Harvard University and her PhD from the University of Florida as a recipient of the UF Alumni Fellowship. While completing her graduate studies she was also awarded the Richard E. Greenleaf Long-term Visiting Scholar Fellowship from the University of New Mexico and the Latin American Studies Teaching Award as well as the Dissertation Award from the University of Florida. Dr. Laughlin specializes in the art of Modern Europe and Latin America, particularly the politics of representation in multi-cultural contexts.

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Minjung E Lee and Susan Kaiser

Visiting Scholar University of California-Davis

Khanran or a gingham scarf? Cultural Ambivalence in Post-Colonial Vietnam

2 A. Power, Prestige and Performance

One of the items for sale at Cu Chi Tunnels (near Ho Chi Minh City, formerly Saigon) - now a tourist site commemorating Vietnam's "victory" against the U.S. in the 1970s - is a gingham scarf, or khanran. For a long time in southern Vietnam's Mekong Delta region, rural female farmworkers had been weaving this fabric/garment. In the U.S., as well, gingham has had associations with farm life. But, ironically in the 1970s, khanran became a nationalist symbol of the Vietcong: a symbol that was defiantly not "utterly all-American."

This study focuses on the period between 1955 and 1975, when the gingham scarf became both the symbol of the National Front for the Liberation of South Vietnam (NLF) and a symbol of U.S. pragmatism or minimalism associated with the reconstruction of the Free World after the Second World War.

Owing to the post-Cold War narrative about Vietnam and empire studies, which show how the meanings and values attached to commodities change as they cross time, space, and cultures, this study attempts to address the following questions: (1) when/how/why the traditional khanran of southern Vietnam Mekong Delta region was used in the narratives and the rituals imbuing the Vietcong with patriotism, (2) why/how gingham had gained the symbolism of U.S. pragmatism after the WWII, and (3) why/how an iconic 1971 photo of Jane Fonda with Nguyen Thi Dinh (representing the NLF), wearing the khanran or the gingham scarf together juxtaposes the above two meanings. We interpret this juxtaposition using the concept of cultural ambivalence from the symbolic interactionist theory of fashion.

Min-Jung Lee is a Visiting Scholar at University of California-Davis in the department of Women and Gender Studies and former Costume Designer at KBS Artsvision. Since 2002, she did many costume designing for KBS dramas including Empress Cheonchu (2007), King Geunchogo (2010), Man of the Princess (2011), Jeonwuchi (2013), and Inspiring Generation (2014). She holds an MA in Korean Costume and Ph.D in Aesthetics in Dress from Seoul National University. Her dissertation, Dress and Ideology during the 20th century Korea is examining ideological dress representations and their relationships between the Japanese ruling period (1910~1936) and the President Park Chunghee era (1961~1979).

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Kaiser, bio, see above.

Margaret L Leininger

Director of the International Honor Quilt and Professor, University of Louisville

Textiles of Empowerment

2 B. Making Together: Collaborative Production Today

Textiles have long functioned as a form of communication and expression for the everyday maker. The ability of the textile to function in this capacity allows it to transcend social, racial, and geographic barriers. This presentation will discuss the role of the textile as a tool for engagement and empowerment by analyzing the role and function of International Honor Quilt organized by Judy Chicago. As an extension of Judy Chicago's The Dinner Party, International Honor Quilt provided a platform for women all around the world to address women's issues, honor women not included within traditional systems of power, and create a collective voice expressed through the production of 539 triangular quilts. The quilts were exhibited alongside The Dinner Party as it traveled internationally and was exhibited for the first time in the United States in 2016 at the Cressman Center for Visual Arts in Louisville, Kentucky. The work, now in the collection of the Hite Art Institute at the University of Louisville, acts as a touchstone for the development of a center for art and social change utilizing textile methods as a form of engagement. The collection now serves as a resource for scholarly research and as an active educational tool for educators and community groups. This paper will not only present the impetus for this center, but also detail the evolution of the center from its conceptual rise to program development and implementation. From the nuts and bolts of fundraising, to the collaborative actions behind the scenes needed to launch such a program, Textiles of Empowerment will showcase how textiles are still transcending boundaries and empowering communities.

Maggie Leininger is the director of the International Honor Quilt and professor at the University of Louisville where she teaches fibers. Within her role as director, Leininger creates collaborative relationships between the university and the public to explore social justice issues using art as tool for engagement. Leininger's own artistic practice incorporates textile processes and social practice to explore environmental and social implications of industrialized economies. Her additional research interests include how site or place informs materials and concepts within artistic production.

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Margaret L Leininger

Director of the International Honor Quilt and Professor University of Louisville

Making it Personal: The Art of Growing Up in a Southern Mill Town

6 C. Mills, Large and Small

Making it Personal: Growing up in a southern mill town will present the implications of labor, class, and social economies through the lenses of personal experience, artistic practice, and scholarly research. Through her current body of work, Maggie Leininger explores her personal history of growing up in a textile mill town. After spending formative years in Spartanburg County, SC, a place once known as the Lowell of the South, Leininger began delving into this personal history after returning to the area to complete research about textile production. Resulting work includes two specific pieces titled Mass+Effort and Tributary that was exhibited at Spartanburg Art Museum in 2015-16. Both works rely upon Leininger's use of social practice using textile processes as a form of engagement. Mass+Effort incorporates salvaged bricks from the Beaumont Mill and hand woven cloth made from yarn collaboratively spun by spinners from around the country. Public sessions held at the Spartanburg Art Museum also invited participants to assist with weaving the cloth. Once woven, the cloth was altered with plaster and then combined with the salvaged bricks of the former mill. Tributary reaches out to people in her hometown asking for names of former and/or current textile workers. Using locally manufactured mill-end yarns, Maggie Leininger wove and embroidered over 125 handkerchiefs commemorating each mill worker with whom she has a direct connection. Making it Personal: Growing up in a Southern Mill Town will interweave the rise and fall of the textile industry in the region, as it touches upon topics that include migratory labor movements that fueled its development, the environmental assets of the region, and implications of such practices upon social capital of affected regions.

Bio, see above.

Tasha Lewis and Helen Trejo

Graduate Student, Cornell University

New York's Fiber Legacy: Farmers, Sheep, and Manufacturing Capabilities

3 E. Tracing Crosscurrents

The New York fiber industry is emerging in the 21st century with small fiber farms that have sheep, alpacas, llamas, and angora goats. Although New York is not currently a prominent fiber-producing state, its history as a leading wool producer is vital to understand, because there is a renewed interest in sourcing local fibers by start-up fashion brands. This is a two-part study that analyzes the history of New York wool production from the perspective of farmers, and current fiber farm entrepreneurs. Farmer publications were referenced including *The Cultivator* (1834-1840), *Transactions of the New York Agricultural Society* (1842-1889), and *The National Wool Grower* (currently *American Sheep Industry*). An online survey was distributed to New York fiber farmers in 2015. The objectives of the survey were to evaluate farmers' motives for establishing a fiber farm business, determine the fiber products available and use of fiber manufacturers, income, and retail outlets.

Findings showed that a variety of sheep breeds were imported to New York from Spain and England during the 1830s. Census data from 1836 and 1845 highlight NY as the state with the largest amount of sheep, highest yield of wool, and as having the second highest manufacturing capabilities after Massachusetts. The 2015 fiber farm survey received 89 respondents. A majority of respondents were female (87%), primarily over 45 years old. Fiber farmers expressed a variety of reasons for establishing a fiber farm business, including love for fiber arts and animals. Farmers sold several fiber products including yarn, raw fleeces, top, clothing, household, and felt products. Most farmers (70%) used fiber processing mills, and less (16%) used knitting mills. Retail venues included on-farm stores, festivals, the internet, and farmers' markets. In 2014, earnings from fiber products were primarily below \$4,000 with sales to fiber artisans and fashion designers.

Tasha Lewis, PhD, is an Assistant Professor in the Department of Fiber Science & Apparel Design at Cornell University and teaches in the area of fashion design management. Her research interests include the disruptive impact of technology in the apparel industry, the behavior of fashion brands, global and domestic apparel production ("glocalization") issues, and the significance of social responsibility and sustainability throughout the apparel supply chain. Dr. Lewis has also worked in the apparel industry in areas of production, sourcing, and retail operations and maintains ongoing contact with industry professionals to inform her research.
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Trejo, Bio, see below.

Christina Lindholm

Associate Dean, Virginia Commonwealth University

Session Organizer: 7 A. Covering Up: Crosscurrents of Islamic Dress in America and the Middle East

Textiles are used by many cultures to cover various parts of the body. The dress traditions of Middle Eastern countries, long known for anonymous, voluminous head to foot coverings of Muslim women are changing and evolving. Just as the practice of wearing modest dress has become more common in the west with the spread of Islam, the western fashion industry, with its seasonal cycles and trends has made its mark on Middle Eastern dress.

This panel presents four papers that discuss how textiles are used to express a wide variety of information, including religious affiliation, wealth, status and personal artistic and fashionable sensibilities. Session members present research on Muslims in Iran, Qatar and Turkish immigrants in Texas and explore how these women balance Islamic tenets of modesty as expressed by dress by adopting and modifying fashion trends to meet their needs. Fashionable Muslim women walk the narrow path between religious commitment and the desire to express and portray themselves as attractive and modern. The session includes research on branding and the business aspects of designing, manufacturing and marketing religiously acceptable clothing that satisfies the personal choice of individuality and luxury.

Christina Lindholm has served since 2008 as an Associate Dean in VCU arts. This follows a five year position as Dean of the VCU Qatar campus. Prior to that, she was chair of the Department of Fashion at VCU after a 15 year tenure at the University of Cincinnati, School of Design. Dr Lindholm holds a BS and an MS from the University of Missouri-Columbia, and a PhD from the University of Brighton, England. Her research concentrates on dress as material culture.

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Christina Lindholm

Associate Dean, Virginia Commonwealth University

Importing the World; 50 Shades of Black Abayas

Organized Session Participant: 7 A. Covering Up: Crosscurrents of Islamic Dress in America and the Middle East

At the beginning of the twentieth century, Qatar was the poorest of the Arabian Gulf states eking out a subsistence level of life by fishing and diving for pearls. Nothing was indigenous to the country, being situated on a near sea level limestone shelf with blistering temperatures much of the year. Despite having a port, the few goods that made their way to Qatar came from Bahrain, which was the center of the pearl trade.

The discovery of oil in the late 1930s followed by the discovery of an enormous pocket of natural gas in the late 1990s propelled Qatar into the forefront of wealthy nations, but the lucrative industries did not change the enduring need for imported items, especially from the international textile sector.

Observant Muslim women in Qatar wear the abaya and shayla, a fully covering black robe and headscarf. In the early part of the twentieth century, they were mostly plain and were made from cotton or wool. By the 1950s, synthetics had arrived in the country, and by the end of the century, elegant and expensive textiles and embellishments were being imported from Italy, France, India, Japan and China. Though the original abaya was discarded in the 1970s, a new and modern version appeared in the early 1990s, greatly enhanced by contemporary textiles. While the modern abaya meets the letter of the law for coverage, many attract, rather than deflect attention because of the elaborate designs and trim. This paper traces the evolution of the textiles imported into Qatar during its journey from poverty to enormous wealth, and how they have influenced the styles of the garments for which they are used.

Bio, see above.

Mary A Littrell

Professor Emerita of Design and Merchandising, Colorado State University
Embroidering Within Boundaries: Women's Life in Kandahar, Afghanistan
10 B. Revealing Women's Work

Boundaries surround Afghan women's lives. Women of Kandahar are viewed as a liability in this deeply patriarchal society—always being dependent on men. Economic reliance has led women to adhere to their menfolk's set of answers as a guide to their actions. At home, the walled compound encloses women's daily activities. They leave only as husbands, fathers-in-law, or brothers allows. On the street, women's voluminous burqas shroud their identities from male scrutiny. By remaining out of sight, women bring honor and dignity to their household and lineage. Yet, their voices and autonomy as women are ignored.

Boundaries also enclose the stitches of khamak embroidery, fine counted-thread needlework unique to Kandahar. Yet, embroidery is the one sphere of women's lives that men do not control. Through adorning the body and decorating the home with khamak textiles, Kandahari women express pride and identity within their Pashtun culture. Yet, little is known about khamak textiles outside Afghanistan. This paper will shed light on the techniques of khamak embroidery in a country, where, after over thirty years of war, women are working to create change in the socio-economic context of their lives.

Kandahar Treasure, a 400-member artisan organization in conflict-battered Kandahar, was founded with the goal to create a link between the production of textiles and women's attainment of basic human rights in a Muslim society. The organization works from the premise that women's value in the household rises as they contribute financially in caring for themselves and their children. In this paper, case studies of three pioneer women of Kandahar Treasure will illustrate how confidence building through embroidery work has enabled the women to cross boundaries for attending school, significantly enhance household quality of life in a male-dominated compound, and negotiate peace at the community level.

Dr. Mary Littrell's research examines models for how textile artisan enterprises achieve sustainability in the increasingly competitive global market for artisan products. Her publications include *Social Responsibility in the Global Market: Fair Trade of Cultural Products*. Dr. Littrell is a Fellow of the International Textile and Apparel Association and the Society for Applied Anthropology. She served as Treasurer of TSA. Dr. Littrell is Professor Emerita in Design and Merchandising at Colorado State University. Currently, she is Research Associate at the Museum of International Folk Art and chairs the jury for the International Folk Art Market in Santa Fe, NM.

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David Loranger and Eulanda Sanders

* Founding Presidents Award Nominee
Lecturer of Fashion Merchandising and Marketing, Philadelphia University
Sumptuary Synergy: British Imperialism through the Tartan and Slave Trades
4 B. Sumptuous Cloth: Aesthetics, Class and Nation

Historically, sumptuary laws have been used to regulate dress and to promote trade. The British Empire used these laws to differentiate social classes and to promote businesses that were an offshoot of imperial colonization, such as textiles and the United States slave trade. Through their different interests in the U.S., Africa and India, the British were able to create a customer base for inexpensive textiles through clothes for slaves. Scottish involvement in colonization was manifested by producers' interpretation of tartan patterns into Indian textiles, such as madras, and the establishment of slave-trading functions in Africa. The two business interests (textile and slave trade) coalesced through various tartan fabrications' usage, and was reflected in The South Carolina Negro Act of 1735, which specifies "osnabrigs" and "Scottish Plaids" as cheap and permissible textiles to fabricate slave clothing. Merchants were trading Scottish osnabrigs around 1760, and slave clothing was a major market for inexpensive tartan textiles. The researchers pondered the following questions: (1) What were the prominent British/Scottish shipping routes for trading textiles and slaves, (2) Who were the key players in the trade?, (3) Is there a correlation between the number of slaves traded and the amount of osnabrig and cotton/madras textiles imported to the United States by the British/Scottish? Through a content analysis of available trade records from the 18th and 19th centuries, the researchers have analyzed movements of textiles to the U.S. in an attempt to understand the amount of osnabrig and cotton textiles brought into the U.S. with the intent of clothing African American slaves. Understanding these parallel trade activities of textiles and slaves will provide clues to the relationship of two ethnic groups living in chattel environments.

David Loranger is a Lecturer of Fashion Merchandising and Marketing at Philadelphia University and a PhD Candidate in Apparel, Merchandising, and Design at Iowa State University. His research interests include cultural apparel businesses and consumer behavior, and his dissertation topic centers on the Scottish kilt-making industry. He has a

twenty-year industry career that includes the design and retail sides of apparel business, and he has served as menswear Merchandise Manager for Saks Fifth Avenue, Barneys New York and Bergdorf Goodman. He has also taught Supply Chain Management and Retailing in the Graduate School at the Fashion Institute of Technology in New York City.

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Sanders, bio, see below.

Shannon C Ludington

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Uzbekistan's White Gold: Cotton, Culture, and Economics

2 E. Highlights: Luxury in Medieval and Early Modern Textiles

Cotton. Forced Labor. Political machinations. Economic dependency. While this list sounds like the tagline for an antebellum drama or a US history class, it is also a description of the Uzbek national crop and national emblem, its 'white gold'. Cotton is so important to the Uzbek economy that the country is willing to face international ire to continue its use of conscripted civilian labor to harvest the cotton by hand and to continue massive water use through irrigation which funnels water away from the Aral Sea which has contributed to environmental disaster. In Uzbekistan cotton is more than an economic force or headlines. I am interested in the dichotomy between Uzbek cotton as it is seen from within and outside Uzbekistan. Cotton plays a significant role in the life, culture and economy of Uzbekistan. It is a symbol of national identity, located on the national crest as well as, in abstracted form, on everything from porcelain to logos. This paper will investigate cotton and culture in Uzbekistan. I will discuss the history of cotton production in Uzbekistan and analyze how cotton came to be a major crop and its impact on the Uzbek people, how the cotton boll became a symbol of national identity and what part it plays in Uzbek life today. My research will include historical research, interviews, and critical analyses of the role of cotton in Uzbek visual and oral culture. By looking at the current system of cotton production in Uzbekistan through the lens of culture I will find the means to resolve the humanitarian and environmental issues intrinsic to the current system.

Shannon Ludington has been fascinated by textiles since helping her mother make doll bedding at age 5. She was born in Southern California but was raised overseas in Russia, Uzbekistan and Germany. Shannon is fascinated by our visceral reactions to cloth and explores identity, culture and religion in her work. She spins, weaves, knits and embroiders and is learning to make lace. She graduated from Colorado State University with a BFA with a concentration in Fibers in 2012 and is currently a first year MFA student in Fibers at Arizona State University.

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Joanne Lukacher

Independent Scholar

'Meshed with a Million Veins': Seafaring Networks and the Norfolk Sampler

Organized Session Participant: 6 B. Schoolgirl Needlework Samplers: A Complex Narrative

In the study of schoolgirl samplers, distinguishable motifs prove central to questions of attribution, the identification of regional styles and cultural influences. Some ancient devices such as the fountain of life, a certain ubiquitous polled tree, and the paired figures, dubbed boxers by early twentieth century collectors, were codified and popularized by sixteenth-century European pattern books before re-entering the pass-down tradition of needlework and thus enduring in a variety of transnational sampler-making settings well into the nineteenth century. Other rare but distinctive sampler motifs have been used by scholars to trace specific patterns of cultural migration, as in the case of a singular branching design, enigmatic in origin and meaning as associated with settlers from central Connecticut journeying west through New York State into Ohio.

The unique sampler style that emerged in eighteenth-century Norfolk can be directly related to period patterns of international commerce in this remote but influential county of eastern England; specifically to the trade in woven textiles for which Norfolk was historically renowned and to its renewed cultural contact with the ports of the North Sea and the Baltic that were the entrepôts for the crucial timber and naval stores required by the ever-growing English fleet as Britain sought to expand and maintain her empire.

With its combination of geographic isolation within England and proximity to Northern Europe and Scandinavia via its North Sea ports, Norfolk is a model test case to investigate regional developments in sampler design. International commerce in textiles, the wide-ranging travels of the Norfolk textile merchants, regular immigrations of European weavers, and the maritime contacts of the once-thriving ports of Great Yarmouth, King's Lynn, Wells and Blakeney all contributed to the intricate forms and patterns of the distinctive sampler style practiced by the daughters of Norfolk in the eighteenth and nineteenth centuries.

A native of Savannah, Georgia, Joanne Lukacher received a B.A. in Art History before studying architectural history/preservation at Cornell University. After twenty years as an historic preservation consultant she turned her attention to samplers and needlework, apprenticing in textile conservation and conducting a survey of the extensive sampler collections at Vassar College. Her investigations into the Vassar sampler collections were published in an exhibition catalogue, in SANQ and at hudsonvalleysamplerguild.blogspot.com. Analysis of the design influences and the civic and educational values surrounding the schoolgirl samplers of Norfolk, England resulted in a book, *Imitation and Improvement: The Norfolk Sampler Tradition*.

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Caitrin Lynch

Professor of Anthropology, Olin College, Needham, MA

Still Made in the USA: Textiles, Technology, and Changing Meanings of Work in the United States

Poster Session

This poster is an early report on an anthropological study of the impact of deindustrialization, automation, and the changing nature of work on people who occupy a variety of social positions in today's United States. The project focuses on a 150-year-old, sixth-generation, family-owned Massachusetts textile factory and asks the fundamental question: "How is

this factory still in operation after all these years?" The project is framed from the vantage point of a variety of people in this textile factory—from the owners and managers to production workers. It is in an area where teenagers, even without high school degrees, were once assured work in shoe, textile, automobile, and electronics plants. However, since the 1970s most factories have closed—many have been demolished, are falling down, or have been converted into trendy housing units or restaurants. Steady work is elusive. How has Riverway Mill (a pseudonym) survived the decline of manufacturing in New England? Factors in its success include adoption of technological innovation such as sustainable production materials and methods, robotic manufacturing processes, and the creation of high-tech fabrics. In the past twenty years, Riverway has creatively approached what it makes, how it is made and by whom, and who buys its products. Based on ethnographic and archival research, the poster provides a compelling look at the people and processes in this factory. It offers larger lessons about those goods that are still made in the USA, such as who is making them, how, why, and what is at stake in sustaining and growing U.S. factory production?

Caitrin Lynch is Professor of Anthropology at Olin College and the author of two books: *Retirement on the Line: Age, Work, and Value in An American Factory* and *Juki Girls, Good Girls: Gender and Cultural Politics in Sri Lanka's Global Garment Industry*. She is working on a book about the ebb and flow of manufacturing jobs in the U.S. through the lens of a sixth-generation-family-owned New England textile factory.

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Suzanne P MacAulay

Professor and Chair of Visual & Performing Arts Department. University of Colorado, Colorado Springs
Winds of Change: Maori Samplers and the Colonial Ethos
1 B. Colonial Export

Traditional Maori samplers (taura) demonstrate a range of virtuoso weaving techniques often using complex and compact patterns associated with kete (basket) whakairo designs. Fields of whakairo motifs are composed of intricate units of small scale repetitive visual elements with suggestive names like "stars," "steps," "shoots," "monster's teeth" (also applied to the serrated edges of a piece), and "sweet potato leaves." This presentation explores ways that samplers as an indigenous craft and as artistic practice were the means by which nineteenth century European missionary teachers in New Zealand imparted colonialist principles to young Maori through teaching self-discipline and work ethics. The European-inspired sampler is woven of flax fiber (harakeke) like traditional Maori cloaks, but is overlaid with wool and cotton common European needlework materials. Thus, the sampler materially represents the dual existence of Maori and European worlds in which Maori lived during the nineteenth century.

The first part examines Maori attitudes toward the visual power of writing as it appears on slates and documents. The discussion then analyzes the Christian missionary influence on young Maori females to learn a new stitching vocabulary and to replace traditional design patterns of early nineteenth century weaving samplers (taura) with embroidered lines of European style writing and displays of competency in perfecting stitches and darning techniques.

The second part discusses contemporary New Zealand weaver/artists, who are formally inspired by traditional taura in their artwork and create visual commentaries on the historical, political and aesthetic transition from the early weaving samplers to the European-style samplers. These artists also replicate the original nineteenth century combination of muka (flax fiber) accentuated by the integration of commercially processed cotton and wool yarn in their compositions.

Suzanne MacAulay is an art historian and folklorist. She is Professor and Chair of the Visual and Performing Arts Department, University of Colorado, Colorado Springs (UCCS). Before UCCS, she was recruited to develop a culturally oriented art history program for New Zealand's Wanganui Polytechnic Institute and became Head of School. Research interests include Spanish Colonial and South Pacific textiles, ethnoaesthetics, performance theory and personal narratives, memory, diaspora, globalization and class, as well as the scholarship of teaching and learning.

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Louise M Macul

Executive Director, Friends of Sarawak Museum University of Leicester and Sarawak Museum
Cross-Border Interpretation of Museum Textile Collections in Borneo
1 D. Displaying and Keeping Back: The Production of Value

The Southeast Asian island of Borneo is comprised of three countries: Sultanate of Brunei, Malaysia, and Indonesia. North Borneo was colonized by the British, now the states of Sarawak and Sabah (East Malaysia). South Borneo was colonized by the Dutch, now the state of Kalimantan (Indonesia). Historically, Borneo's people had no political borders until colonization, and there were several migrations of indigenous groups around the island. Many of these groups have relatives across two borders. All of these people have textile traditions of one sort or another be it ikat and songket weaving or basket and mat plaiting. Today each of the three regions has at least one government-run museum, one established as early as 1886, the others in the post-colonial era. This paper will examine the ways in which these museums display, interpret and transfer indigenous knowledge through their textile collections. Is there evidence of European colonial voice in the narratives? How engaged are the source communities in museum exhibition plans? Do present forms of government and dominant value systems influence what is displayed and how? Given that Borneo is one island of many indigenous groups with a similar heritage, are these groups represented and interpreted differently in the three different political regions (Malaysia, Brunei, and Indonesia)? Or are they uniquely Borneo in juxtaposition to their relevant national ties, some of which are physically and culturally unrelated?

Louise Macul is a native of Maine who has been living and traveling extensively in Southeast Asia for nearly 20 years. The past five years have been spent in Kuching, Sarawak (Malaysian Borneo) as executive director of the NGO Friends of Sarawak Museum. Her work has included training docents for the Textile Museum, upgrading the exhibitions, heading a Textile Study Group and engaging the public and source communities in textile-related programmes. She completes her Master's Degree in Museum Studies at the University of Leicester, in April 2016, with a focus on collection interpretation.

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Jane A Malcolm-Davies

Associate professor University of Copenhagen
Cutting Edge Technology: Knitting in the Early Modern Era
3 C. Living with Lace: Gender, Labor and Class in Lacewear

New scientific evidence of trade in raw materials and finished goods for the knitted textile trade is emerging from a study of more than 100 extant knitted caps from the 16th century. These long-overlooked archaeological data are being re-excavated from museum archives for analysis in innovative ways. The caps are recorded in European collections as having been shipwrecked, deliberately concealed, preserved in peat bogs, or discarded as beyond use. Many were unearthed during construction work in cities, during building renovations or discovered on the seabed in far-flung locations across Europe – as far north as Norway and as far south as Croatia. Nevertheless, they show remarkable similarities in the materials used and methods of construction employed. A preliminary study recorded rudimentary measurements and identified some key patterns in the data, including a typology of early modern men's knitted caps. Initial results from more recent biomolecular investigative techniques including strontium isotope analysis, which compares soil samples with archaeological material, indicates the land from which the knitted yarn was sourced. Contemporary evidence from documentary sources suggests labour for knitting the caps was organised in proto-industrial settings. Import/export accounts at northern European ports demonstrate how far knitted caps travelled from their places of production to potential purchasers. The knitted caps represent an astonishing body of evidence for trade in ordinary men's clothing given the paucity of extant garments available from the era and demonstrate the swift expansion of knitting as a key technological innovation of the 16th century.

Jane Malcolm-Davies is a Marie Skłodowska Curie Fellow at the Centre for Textile Research, University of Copenhagen. She is co-director of The Tudor Tailor, which researches and retails publications and products aimed at improving reproduction historical dress for pedagogical projects. Jane was a postdoctoral research fellow at the University of the Highlands & Islands (Centre for Interpretation Studies) and the University of Southampton. Jane lectured in entrepreneurship and leisure management at the University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992 to 2004), and coordinated training for the front-of-house team at Buckingham Palace each summer (2000 to 2010).

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Kathleen Mangan

Executive Director, Lenore G. Tawney Foundation, New York, NY

The Lenore G. Tawney Foundation: Preserving and Sharing an Artist's Legacy

Organized Session Participant: 8 A. The Textile Artist's Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

The Lenore G. Tawney Foundation was established in 1989 by pioneer fiber artist Lenore Tawney (1907–2007) for charitable and educational purposes. Tawney endowed the Foundation with her life's resources, artistic and financial. Consistent with the artist's philanthropic interests, the Foundation supports the visual arts with a focus on craft media, including fiber art. Its broad aim is to increase public access to and knowledge about the visual arts and to assist learning opportunities for emerging artists. Artist-endowed foundations have assumed an increasingly important role in cultural philanthropy during recent years. In recognition of this trend, the Aspen Institute sponsored the first research effort focused on the emerging field of private foundations created in the US by visual artists. Its findings were released in 2010 and updated in 2013. And although the Lenore G. Tawney Foundation is small part of this growing field, its position is unique: In 2013, only 21% of 363 artist-endowed foundations were associated with women artists. Few of these focus on craft media, and fewer still on fiber arts. Similarly, among those that aim to assist individual artists, few focus on emerging artists engaged in professional art education. The Foundation realizes its goals by making its art collection and archive available as resources for exhibitions, educational instruction, symposia, and scholarly study. It also places select examples of Tawney's work in museum collections; funds programs that award scholarships and fellowships for professional art education; and when possible, supports exhibitions, publications, and special projects. The Foundation's archive includes such primary source material as artists' correspondence and exhibition-related ephemera including announcements and press releases. As it looks to the future, the Foundation is considering additional ways to share these materials and enhance Lenore Tawney's legacy.

Kathleen Nugent Mangan is the Executive Director of the Lenore G. Tawney Foundation. A former curator at the American Craft Museum, Mangan was guest curator of the Museum's 1990 traveling exhibition, Lenore Tawney: A Retrospective. Following the retrospective, she continued to work with Tawney on numerous exhibitions and projects including the artist's 1996 solo show at the Stedelijk Museum, and the 2002 publication of *Signs on the Wind*, a book devoted to Tawney's postcard collages. Mangan joined the board of the Lenore G. Tawney Foundation in 1995 and became its director following the artist's death in 2007.

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Lavanya Mani

Artist

Traveler's Tales: Fabricating Post-Colonial Visual Narratives

4 E. Mobility and Motif in South Asia

I work primarily with textiles and natural dyes. Much of my work explores the multilayered role that dyed and printed textiles have played in the history of colonial trade, the establishment of colonialism, and the economics of political domination and imperialism in India, while simultaneously drawing attention to the historical time when 'high art' and 'craft' became opposing categories that needed to be defined against each other in order to validate their existence. 'Chintz' or kalamkari—fabrics, dyed and printed with madder, indigo and other natural dyes—were exported in large quantities from India to various parts of Europe, where they became such a rage, that decrees banned the use of these cloths. The appetite for these textiles made India the source of the most significant global consumer commodity before industrialization. After 1905, the import of British-made cloth into India and the subsequent decline in handicraft production became the key theme of Indian Nationalism. I have been particularly interested in correspondences between 'textiles' and 'text' and metaphors relating the two such as—'to spin a yarn', 'to follow a thread of narrative', 'to embroider a tale', 'to weave a tale' 'to fabricate' and their link to the construction or the making of 'history,' especially true in the context of 'discovering' the East. Early travelers to the East were influential in disseminating information about the new and unknown lands and succeeded in perpetuating a whole list of stereotypes on the marvels and wonders of the East. Western ideas of the Orient consisted of a tradition of myths and fables, which combined some truth with much fiction. In an ongoing series, entitled 'Traveler's Tales,' I have been attempting to 'fabricate' my own visual narratives on the arrival, interest and acquisition of Indian textiles/spices/all things exotic by the imperial powers.

Lavanya Mani artist from India, based in Baroda, Gujarat. She works with textiles and natural dyes incorporating traditional dyeing and printing, hand and machine embroidery, applique and cyanotype in her work. Kalamkari, with its similarity to painting, is an essential element of her process. A visual archive of historical, design and ethnographic aspects of the Trade Textiles of India enriches the 'traditional' medium of kalamkari and informs her work. Recent exhibitions include 'The Fabric of India', at the Victoria and Albert Museum, London, 2015 and the Kochi Muziris Biennale, Aspinwall House, Fort Kochi, Kerala, India, 2014.

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Diana Marks

Independent Scholar

The Kuna Mola: Inspiring Contemporary Textile Artists Globally

Organized Session Participant: 6 D. Ethno-aesthetics and the Messages Woven within Indigenous Textiles

The Kuna (Guna) are an indigenous people living in parts of Panama and Colombia. My research focuses on the Kuna living in the Kuna Yala comarca, formerly known as the San Blas. The multi-layered cloth mola panel, part of a Kuna woman's mola blouse, is a well-known souvenir and collectible and the blouse may be considered to be a form of wearable art. The mola has become a source of inspiration for contemporary fiber artists. This paper will outline the ethno-aesthetic criteria inherent in authentic molas. As a means of demonstrating these design principles the paper will showcase the work of textile artists who have been inspired by mola designs and sewing techniques, with examples drawn from Australia, Germany, Japan, the UK and the US.

Diana Marks gained her doctorate from RMIT University, Melbourne, Australia in 2012. Her dissertation topic was "The Evolution of the Kuna Mola: From Cultural Authentication to Cultural Survival." She is an independent scholar and lives in Sydney, Australia. Her book Molas: Dress, Identity, Culture will be published by the University of New Mexico Press in October, 2016.

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Dawn G. Marsh

Associate Professor of History, Purdue University

Priests, Churros, and Treadles: Beyond the Trope of Spanish Superiority

6 D. Ethno-aesthetics and the Messages within Indigenous Textiles

The study of the history and culture of Indigenous Americans has undergone tremendous change in recent decades. This change can be attributed to many factors: increased representation of indigenous scholars, interdisciplinary approaches and collaborations, the development of new methodologies, and the emergence of Indigenous theory. As a direct result of these factors, new ideas and histories of the Indigenous experience under the regimes of Spanish colonization are finding their way into a variety of fields and sub-disciplines. This presentation revisits earlier studies of textile production in the American southwest and introduces new research and methodologies that challenge previously held assumptions. From central Mexico to northern New Mexico, long-held assumptions about the significance and superiority of Spanish wool, technology and knowledge overshadowed the historic significance of indigenous textile production, knowledge and technology, both before the Spanish entradas and after. The presentation will focus on the cultural exchange as it relates to textile production between the Indigenous peoples and Spanish settlers. Among the questions under consideration: What is the role of ethnoaesthetics in determining the origin of designs? How does Indigenous culture inform our interpretation of the evidence available?

Dawn G. Marsh, PhD, is an Associate Professor at Purdue University in the Department of History. She specializes in Native American and Indigenous History. Her ethnohistorical research interests focus on the transmission of indigenous knowledge and the impact of European colonization on Indigenous Americans. Her first book explored the persistence of culture and identity in the gendered experiences of a Lenape woman who resisted English colonization and removal. In addition to Native American History and Culture, she teaches Native American Women's History and research seminars on the experiences of Indigenous Americans.

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Christine Martens

Independent Scholar

Distinguishing Uyghur Felt Making In Xinjiang: Differences, Similarities, and Ethnic Considerations

Organized Session Participant: 10 E. Redefining Aspects of Textile Culture in the 21st Century within Kuwait, the Balkans, and the Uyghurs of Xinjiang

Felt making has existed for millennia in the cities and villages of what is now the Xinjiang Uyghur Autonomous Region of northwest China, homeland of the Muslim, Turkic-speaking Uyghurs. Archeological discoveries have provided valuable information about this ancient art, which continues to flourish in the oases that dot the southern rim of the Taklamakan Desert. This paper examines the unique patterns, colors and techniques that distinguish Uyghur felt from those produced by the Turkmen, Kyrgyz, and Turks. It will also look at the cultural and religious traditions that have governed the lives and behavior of these craftsmen through one of the rare existing risalas for felt makers and sheep shearers. Referred to as guidebooks or manuals, they shed light on aspects of Uyghur sacred history and accompanying rituals.

Christine Martens, is the recipient of numerous Artists' Fellowships from the New Jersey State Council on the Arts and the New York Foundation for the Arts. Since 2002, she has worked as an independent researcher documenting and writing about textile traditions of Central Asia as a Fulbright Scholar, IREX fellow and Asian Cultural Council grantee. She is currently researching the quilt as talisman in Central Asia for the International Quilt Study Center and Museum in Lincoln, Nebraska and will curate an exhibition on the topic in 2017.

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Marcella Martin

Curator and Lecturer, Philadelphia University
Reviving Sicilian Textile Production: A Case Study
4 A. Spoils of Lost Tradition

The history of Sicilian textiles stretches back to the time of the Moorish conquests in the early Middle Ages. Sicily was often the site of colonization from the East since it occupied a strategic geographical position in the Mediterranean and maintained bustling ports of trade throughout modernity. Workshops skilled in creating fine textiles were established in Palermo, Messina and Catania and they became significant precursors to European excellence in textile design and production. Fine textile production began to decline as the centers of influence changed during the Sicilian baroque. Today, popular representations of Sicilian culture have marginalized this important aesthetic and economic tradition. However, with growing interest in sustainable and ethical textile and clothing production, organizations are sprouting ideas about how to revive this tradition, while providing viable work opportunities for young artisans. The Laboratorio Cristiano d'Impresa (Christian Laboratory for Business) in Acireale, Sicily, for example, has made connections with nonprofit clothing brand Goods of Conscience in New York City to create a collection made from sustainable cloth and inspired by Sicilian textile traditions. The goal of this collaboration is to create value for both the Sicilian artisans who produce these goods and consumers as well. Using Sicily as an example, this paper will consider the role of textile history in creating sustainable and ethical clothing and textile traditions for the future. Does drawing on national heritage create nostalgic fashion that limits consumer appeal? It will also evaluate the success of organizations with religious affiliations in supporting ethical fashion and textile production. Can the call to enact responsible entrepreneurship and business practices help restore imbalances in the textile and clothing industry?

Marcella Martin is the Curator and Lecturer of the Historic Textile and Costume Collection at Philadelphia University. In addition to overseeing the collection, Martin teaches courses on costume and textile history. Martin is also President of the Mid-Atlantic Region of the Costume Society of America and sits on their national Board of Directors. Her research interests include early modern Italian costume and textile history, fashion and the body at the turn of the 20th century, and the fashion industry in the 20th and 21st centuries.

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Bettina L Matzkuhn

Artist

Weathering: A Global Language Made Personal.

4 D. Textiles of Ship and Sea

My body of textile work, Weathering, has drawn on the symbols, maps and processes that meteorologists use in their daily work. In 2014, I spent time with a senior meteorologist to explore and learn about some of the basic maps and diagrams to which he refers when making forecasts. I have also drawn from a variety of digital representations of weather and climate found online. While alluding to the spectre of global warming, I have focused on the wonder and sheer complexity of the atmosphere, searching for new ways to approach the discussion. As the pieces in my work SAIL are about the amateur and professional sharing of knowledge in the maritime community, those involved in meteorology also partake in a collaborative project. Their work is always in the service of others, for safety in work or recreation. They deal in extremely detailed technicalities, in the churning layers of the atmosphere, gauging possibilities and patterns. Weather symbols are an international language that describe conditions subject to rapid change. I restate the restlessness of the digital data in slow and deliberate embroidered stitches. Sheer fabric and layered dyes share space with Gore-tex and boot laces. Exploring the metaphors arising from the weather charts, the stitches appear in unexpected forms: cryptic paragraphs, unusual map projections and sculptural flags. With the assistance of an arts grant, I also created a three-minute animated textile film that describes my relationship to the weather through memories, practicalities, anxieties. The film lends a personal dimension to what may seem a very formal body of work.

Bettina Matzkuhn has worked in fiber for over 30 years with an emphasis on embroidery and fabric collage. She holds a BFA in Visual Arts and an MA in Liberal Studies from Simon Fraser University. In the 1980s she animated and directed three award-winning films using textiles for the National Film Board of Canada and an interest in narrative continues to inform her work. She explores personal and social narratives about history, geography and the natural world, using the textile medium as an evocative and complex language. She exhibits her work widely, writes professionally on the arts, lectures and teaches.

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Suzanne H McDowell

Independent Scholar

A Wealth of Details Stitched in a Family Coverlet

4 B. Sumptuous Cloth: Aesthetics, Class and Nation

In a changing world everyone crafts, designs and engages in making: each individual person and each collective subject, from communities to cities and regions, can define and enhance a life project. Sometimes these projects generate unprecedented solutions that cannot always be known in advance; sometimes they converge on common goals and realize larger transformations. We are witnessing an unprecedented wave of social innovations, sometimes using technology and sometimes not, as these changes unfold—an expansive open set of process and practices in which new solutions are suggested and new meanings are created. Most revolutions are about energetic movement and upheavals; even if ideas take time to become ideologies, we don't think of them as slow events. But the phrase also makes us think of an insistent, evenly-paced, circular movement of the 'what-goes-around-comes-around' variety which is about making connections, something that as a cultural historian forms the basis of an on-going collaboration between Janis Jefferies (London, UK) and Barbara Layne (Montreal, Canada). Collaboration, making and researching take time and embody transformation. We have told ourselves many stories over the years about textiles as we have delved into archives exploring how we might transform our enchantment with cloth into newer forms of craft based technologies. Immersed in social innovation, all our work is in one sense 'crafted' through time, which is what makes them so compelling. But, they are also made in the context of an interchange/exchange i.e. a conversation between us and others (the archivist, the sewer, the PhD student, the technologist) who tell us stories of their own crafted experiences. Their paper draws together twenty years of reflective, interdisciplinary practice, focusing on "The Enchantment of Cloth (2014-2016)," the archives and objects and the teams they work with.

Suzanne Hill McDowell is an independent researcher, hand weaver, and creator of StoryThreads, a consulting business that assists historic sites and regional museums with the documentation and preservation of their textile collections. A native of Western North Carolina, she is a former museum curator and holds a Master of Arts degree in American History from Western Carolina University, Cullowhee, NC. Today, she continues to marry her interest in material objects with her passion to document the stories that connect objects to people.

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Julia McHugh

Graduate Student, University of California, Los Angeles

From the Workshop to the Altar: Dressing Andean Spaces in Cloth and Metal

Organized Session Participant: 5 B. Textiles and Precious Metals in the Andes

In the colonial Andes, precious metals decorated textiles in the form of gilt threads and ornaments across a wide variety of woven garments. Inventories, wills, and dowries of the period, in addition to colonial paintings, document the popularity of these metal-adorned textiles and their high value as luxury goods. My paper departs from the use of these items as bodily adornment to consider the ways in which textiles and metals united to decorate colonial Andean spaces. Just as metals infused textiles on a technical level, Andean patrons deliberately staged arrangements of woven and metal goods in colonial spaces as grand gestures of luxury and religious devotion. I focus on several seventeenth and eighteenth-century altar paintings that depict the pairing of luxurious textiles (tapestries and altar cloths) with gold and silver liturgical and decorative objects (frontals, plaques, side tables, vases, and candlesticks). These altars reveal how the coupling of distinct materials can enhance the spiritual, economic and aesthetic value of individual objects, in addition to revealing similarities across media, in vice-regal Peru. The close relationship between colonial Andean textiles and metals can also be seen in their interwoven spheres of production. The cult of Saint Eloy (Eligius), patron saint of smiths, gilders, and metalworkers of all types, spread from France to the Americas, where he became the new spiritual overseer of guilds of Andean metalworkers by the late seventeenth century. His attire, although unusual for the labors of a metalworking studio, is part of a larger representative strategy with unique significance in the context of the colonial Andes. His vestment's gold-embellished decoration alludes to another group of craftsmen under his patronage: embroiderers utilizing metallic threads. By tracing the spread of this saint's cult to the Andes, I demonstrate the overlapping worlds of textile and metal production in the vice-regal period.

Julia McHugh is a Ph.D. Candidate in Art History at the University of California, Los Angeles, where she focuses on the art of Colonial Latin America. She is currently a Douglass Foundation Fellow in American Art at The Metropolitan Museum of Art. Her research has been supported by the U.S. Department of Education (Fulbright-Hays DDRA Fellowship (2015); Foreign Language and Area Studies Fellowship (2012)) and UCLA's Fowler Museum (2014) and Latin American Institute (2013). She has held curatorial internships at the Fine Arts Museums of San Francisco, the Los Angeles County Museum of Art, and the Getty Research Institute.

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Mackenzie Moon Ryan

Assistant Professor of Art History, Rollins College

Kanga Textile Design, Education, and Production in Contemporary Dar es Salaam, Tanzania

Organized Session Participant: 6 E. Incubators of Innovation: Textile Trading Spaces in Africa, Past and Present

As industrially manufactured and printed cotton textiles, kanga, have been central to the lives of East Africans throughout the last century, serving primarily as affordable clothing for the majority of women. During the colonial era, kanga were designed on the specification of expert locals but manufactured abroad and functioned largely as imported commodities. Design and manufacture of kanga shifted to Tanzania following independence in 1961 with the establishment of textile factories in the late 1960s, and kanga design has changed with advancing technologies over the past fifty years. Since then, cotton cultivation, cloth production and textile design have coalesced in the port city and financial hub of Tanzania, Dar es Salaam. Today, educators are making a concerted effort to train textile professionals at university, technical, and specialist institutions to support and sustain a prosperous textile sector. Training includes processing local cotton into woven cloth (textile engineering), designing surface patterns of cloth (textile design), and finally creating desirable clothing for both local and international consumption (fashion design). Furthermore, a burgeoning Tanzanian fashion industry—including fashion designers, photographers, models, stylists, journalists, and production teams—caters to an elite minority but also recasts locally produced kanga cloth and clothing as fashionable. Drawing on recent interviews with educators and designers; designs, textiles and clothing; and experience with the contemporary Dar es Salaam fashion industry. This paper argues that kanga cloth is at the center of educational, production, manufacturing, and employment efforts in Dar es Salaam, Tanzania.

Mackenzie Moon Ryan is Assistant Professor of Art History at Rollins College in Winter Park, Florida. Her research and publications focus on African textiles, dress, and fashion, especially the manufacturing and design history of printed kanga cloth; global networks of trade; and the arts of East Africa as part of the Indian Ocean world and beyond.

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Anu H Gupta and Shalina Mehta

Assistant Professors, Panjab University, Chandigarh

The Effect of Colonization and Globalization in Shaping Phulkari: A Case Study of the Textiles of Punjab, India

4 E. Mobility and Motif in South Asia

Abstract, See Gupta, above.

Shalina Mehta is a professor of cultural and social anthropology in the Department of Anthropology, Panjab University, Chandigarh. She has edited, co-edited and authored seven books and has seventy research papers to her credit. Her research areas include gender studies, environment, intercommunity relations, human rights, patents and handicrafts.

Karina R Melati

Lecturer, Indonesia Academy of Communications

The Pioneer of Entrepreneurship Program (Rintisan Usaha Mandiri) as an Effort to Eliminate Marginalization of Batik Labor in Indonesia

7 D. Preserving Cultural Heritage

Despite UNESCO's recognition of batik as a 'World Intangible Culture Heritage' in 2009, batik workers in Java are marginalized within the exploitative framework of industrialization. This study traces the narrative of batik labor focusing specifically on the consequences of industrialization from the colonial period through today's culture of global capital. Within this narrative, the marginalization of batik labor is a prominent theme. Marginalization occurs for two reasons: first, the juragan (or batik factory owner) divides the labor according to skill and gender, which has a direct effect on the batik production process by ensuring interdependency, resulting in low wages for the laborers. Second, a lack of knowledge among the laborers works to the advantage of the juragan. I propose that the POEP program (Pioneer of Entrepreneurship Program, Rintisan Usaha Mandiri in Indonesia) represents a solution to this problem because it focuses on empowerment. The POEP studio encourages the batik workers to learn the entire batik process and offers decent wages. The POEP program differs from small and medium enterprises (in Indonesia called Usaha Kecil dan Menengah) because it does not support the hierarchy that results from a division of batik labor; therefore, laborers are not restricted in their capacities in following the orders of the juragan. Members of POEP have the capacity to develop design and promote, exhibit and sell their work directly to buyers. Some members of POEP in Jogjakarta, Central Java, have begun to train other groups and have expanded independent batik production. POEP encourages the awareness that batik's aesthetic emerges from the embodied experience of its maker and not just the framework established by the juragan. In this sense, it comes closer to encouraging the intangible cultural heritage that was celebrated by UNESCO.

In addition to being lecturer in the department of advertising at the Indonesia Academy of Communications, Karina is a co-founder of batik studio called 'Jenggolo' which empowers women to produce and teach batik. Karina and the members of Jenggolo together with the Empowerment of Woman and Society offices of local government actively initiated the Pioneer of Entrepreneurship Program to empower women in some areas of Yogyakarta, Central Java. In 2013 Jenggolo was considered to be the main proponent of Pandeyan urban communities and received the title as the Best Village/Urban Communities in Indonesia presented by the Ministry of Home Affairs.

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Perette E Michelli

Independent Scholar

The Spoils of War: How the Lost Carpet of Chosroes Transformed the Prophet's Mosque in Medina and the Carpet Tradition in Turkey

4 A. Spoils of Lost Tradition

When the Arabs conquered Ctesiphon in A.D. 637, their booty included the extraordinary "Spring of Chosroes", which survives in popular memory as a massive carpet of gold, silk and jewels depicting a pleasure garden. Yet early descriptions of the carpet, its destruction and distribution, conform best to the way Arabs measured, evaluated, taxed and reappropriated land as victors in war, and it seems more likely that the carpet actually showed crop-fertile land rather than a garden. The original carpet, its transformed "memory" and the Arabs' concept of taxation and booty all contributed to the development of the Prophet's mosque, Medina: the part known as the Raudha (Garden, meadow), especially, seems to have evolved in response to the portion of the carpet allocated to the Prophet as Qur'an-specified tax. After the Raudha burned down in A.D. 1481, the memory of the carpet seems to have impacted (or possibly caused) the fifteenth-century "carpet revolution" in Anatolia and Iran. Ushak carpets saw a sudden significant increase in scale, the use of silk and gilt-foil-covered silk and the introduction of garden elements (notably flowers and water). These "star" and "medallion" carpets are represented by two good early examples in the Victoria and Albert and Metropolitan museums. Against the supposition that these designs were derived from manuscripts or architecture, they may, rather, have been based on romanticized descriptions of the looted carpet. Coinciding with Sultan Qaitbay's repairs to the mosque, the new designs, developed with the help of court artists, include identifiable flowers traditionally associated with nobility of status, character and soul. Could this reflect the sacred use to which the taxed fragment of Chosroes' carpet (and its replacement?) was put? And did this memory motivate the Maharajah of Baroda's attempt to send a jeweled carpet of closely related design to Medina before he died?

Perette Michelli earned her Ph.D. from the University of East Anglia, Norwich, UK. Her specialist field is early medieval art, calligraphy, applied arts, and architecture. Using primary sources to identify notions of time, truth and art, my interest is in the spiritual and political purpose and reception of the objects and buildings I study, most of which lack prominent figurative imagery. I research and teach by vocation, in the UK and the American midwest, and recently pioneered a seminal course on the historic use of optical illusions in art and architecture to generate encounters with the Divine or the Self.

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Eric Mindling

Photographer and Independent Scholar

The Living Threads Project, a Portrait of Fragile Diversity in Oaxacan Textiles

10 B. Revealing Women's Work

Throughout the globe, traditional cultures and arts are at a crossroads in time. Rapid changes over the last sixty years, the period of a single lifetime, have pushed the availability of cheap manufactured goods as well as the influence of commercial media into most corners of the planet. There now exists an aging generation who was born into unique traditional ways and is witnessing their children abandon these in favor of commercial goods. Much of the human genius and creativity built over the millennia still exists, but as these grandmothers and grandfathers begin to pass, so too does their cultural heritage. Perhaps there is no clearer evidence of a living culture than the active wearing of traditional styles of dress. Oaxaca in southern Mexico is a land of immense cultural diversity with over 170 spoken languages and dialects and where the variety of traditional clothing is delicious. Yet in the next decade, more than half of this is likely to disappear from daily use. This talk will present the work of the Living Threads Project. A product of two years of field work covering more than fifty indigenous communities, it is the most complete photographic documentation ever to be undertaken of Oaxaca's traditional dress and the people who wear it, in all of its splendid variety. The result is a visual symphony, a witnessing of a moment in time, in the nick of time. In the words of Ana Paula Fuentes, the founding director of the Textile Museum of Oaxaca, "...nothing like this exists in Mexico or the world. It is a jewel of a textile registry, but done artistically, with sensitivity, with ingenuity and with love."

Since 1992 Eric Mindling has lived in Oaxaca, Mexico working with traditional artisans, researching and creating markets for indigenous pottery, writing articles and books about pottery and textiles and photographing the strength of these people and their ways. His work has always been driven by a respect for and admiration of traditional people and the quiet wisdom of their ways. "Without trying they teach us things we truly need to know, things that we forgot so long ago we don't even know they're gone."

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Kate Mitchell

Designer, Warwick, NY

Organizer and Moderator

9 C. Roundtable: Empowering through Exports in the Peruvian Highlands: Awamaki

Weavers of the Peruvian Highlands have been creating textiles with distinct style for centuries. Knitting has been a part of the culture since the 16th century Spanish invasion. In the 20th century, the introduction of synthetic dyes brought a new palette to the once muted, naturally dyed designs. Weavers and knitters of the region readily adopted synthetics, taking advantage of the new colorways and expanding their aesthetic. Awamaki is an association of women's cooperatives in the Andes on route to Macchu Pichu. 500,000 people from throughout the world pass through yearly. Consisting of 6 cooperatives with more than 140 members. Awamaki generates up to \$6,000 in net income per year from textile crafts for the women, their families and communities. Awamaki exports woven and knit textiles and runs an in-country retail store with the goal of empowering the artisans. Market demands from the north and intensive tourism are reviving naturally-dyed yarns for weaving and knitting. "Artisanal" trends encourage a coarser, textured yarn in natural colors. Communities continue to use the bright synthetic textiles for their personal and family use while weaving, spinning, and dyeing natural textiles for the international and local tourist markets. The Roundtable, to be conducted in Spanish and English with simultaneous translation will focus on 1) how the cooperative model of production differs from conventional production; 2) how the artisan's skills influence the designs; 3) the market demands for indigenous work; 4) the ability of sales staff to educate consumers, pushing the boundaries of the artisan trend to be more inclusive of indigenous aesthetics; 5) economic and artistic expectations of coop members. Design is the result of many ongoing dialogues. Awamaki strives to navigate trends and engage in that dialogue to empower the communities of the Highlands and share their textile culture with consumers in the north.

With a Masters of Arts in Comparative Literature from Columbia University and twenty years in museum management, Kate Mitchell recently received a degree in textile design from FIT. She focuses on traditional processes and sustainability, and at Awamaki coordinates visiting designers and quality control.

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Rebecca J Summerour and Dana Moffett

* Founding Presidents Award Nominee

National Museum of African Art, Smithsonian Institution

Exploring Origins and Power: The technical analysis of two Yoruba masquerade costumes

8 C. Authorship and Attribution

Abstract, see, Summerour, below.

Dana Moffett is Senior Conservator at the Smithsonian's National Museum of African Art where she has focused on the care and conservation of African traditional and contemporary art for nearly twenty years. She holds a BSc (Hons) in Archaeological Conservation from the Institute of Archaeology, University College, London, and a Master's degree in Anthropology from the University of Denver.

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Robin Muller and Frances Dorsey

Associate Professor of Fibers, NSCAD, Bedford, Nova Scotia, Canada

Sow to Sew collection: Sustainable Fabric and Fashion in Nova Scotia

Poster Session

Textiles were an integral part of agriculture and industry in Nova Scotia in the nineteenth and early twentieth centuries. Flax and hemp were important crops, and spinning and weaving were common methods of home and industrial production. Many dye plants were gathered locally. There have been many waves of change in this situation. Today, Taproot Farm is cultivating flax and the Dalhousie University School of Agriculture is partnering with natural dye groups in Europe. Several conferences and meetings have nurtured relationships between farmers, designers and crafts persons. NSCAD University hosted Sow to Sew, a conference on sustainable textiles and fashion, September 27-28, 2013. Textiles and Fashion faculty members Frances Dorsey, Gary Markle and Robin Muller explored ideas about what might be made when these "new" local fibers and dyes are available commercially. They developed prototypes for products with a Nova Scotia "terroir," made of linen cloth using the colors of dye plants that will be grown and processed in Nova Scotia in the near future. Robin Muller and assistants Erin Gilkes and Magalie Desmarais-Michaud created linen fabrics for clothing and kitchen products that included locally inspired designs reflecting local agricultural and ocean imagery. These were hand woven and created on Jacquard looms at Oriole Mill and at NSCAD University. Frances Dorsey and assistant Nicole Holden used local natural dyes: woad, goldenrod, madder and alder and various mordents to print and paint fabrics with local plant themes. Gary Markle and assistant Elliot Mussett created original designs for clothing that has a flexible fit and economical cut, to reduce fabric waste and fit the consumer longer. The poster will show photos of the fabrics and garments on a model and will explain the working methods used to design and make each group of objects.

Robin Muller received her BFA from VCU and her MFA from University of Michigan. She joined the faculty of NSCAD University in 1979. She teaches weaving, specializing in complex structures. She has completed residencies at the Banff Centre for the Arts, the Montreal Centre for Contemporary Textiles, The Jacquard Center in North Carolina and the Lisio Foundation in Florence. Muller's artwork has been exhibited across the US and Canada, Norway, Finland, France, Germany, Korea and 3 African countries. It is in private and public collections including The Museum of Civilization in Ottawa and the Nova Scotia Art Bank.

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Dorsey Bio, see above.

Hiroshi Murase

Secretary-General, World Shibori Network

Site Seminar Participant: Arimatsu to Africa: Shibori Trade, Techniques and Patterns

Description, see Wada, below.

Working with his uncle, a shibori stencil maker in Arimatsu, Japan, Hiroshi Murase developed close relationships with the relationships with the artisans' community and became well-versed in a wide range of Japanese shibori techniques and designs. As secretary-general of the World Shibori Network in Japan since 2002, he has been a conduit between Arimatsu's traditional craft community and international artists, designers and students. With his son in Germany, he established Suzusan Company, Ltd. in 2014 to bring traditional handcrafts to European markets. Unlike the majority of shibori merchants who moved their laborious hand-process operations to neighboring countries, Murase maintains his production in Japan.

Vasanth Muthian

Associate Professor of Textile Design, National Institute of Fashion Technology, Chennai, India

The Legacy of Yarn-Dyed Cotton Lungis of Cuddalore, Tamil Nadu: A Case Study

Organized Session Participant: 2 C. Cotton Textiles of India: Evolution of Design and Production in a Global Economy

Cotton weaving has always been at the forefront of India's textile traditions. Indian cotton textiles travelled the globe as prized cargo as early as 200 B.C.E. This case study documents the traditional hand woven, yarn dyed cotton fabrics of the Cuddalore district of Tamil Nadu and explores the way urbanization, technological advances and changing market dynamics have influenced textiles such as Madras Checks. According to historical records Madras checks were made in South India and exported all over the world beginning in the seventeenth century as exclusive festive fabrics as well as common cloth used for daily wear. In Cuddalore, the craft has been practiced for hundreds of years and cotton weaving is mostly made in the format of lungis for the domestic and Southeast Asian markets. A lungi is a short, ankle length fabric men wear wrapped around the waist like a sarong. The traditional weaving communities use simple looms to practice the craft and produce plaids and check designs with distinctive character. ☒The Payaadi checks made in Cuddalore are especially sought after in the Indonesian market even today. Until the early 1990s, weaving was considered a lucrative activity. Weavers worked from home while attending to rain fed agriculture a few months a year. From the late nineties, the biggest threat faced by the handloom weavers is competition from power looms which could churn out more yardages of fabric at comparatively lower prices leading to more profit for the power loom weavers. The limitation of the power looms has resulted in certain design modifications which consumers in the domestic market hardly notice while the export market continues to be stringent with traditional formats.

An Associate Professor in the Department of Textile Design at the National Institute of Fashion Technology, Chennai, Dr. M. Vasanth received her PhD degree from Anna University, Chennai. With twenty years of teaching and research experience, she has visited several handloom clusters in Tamil Nadu and Kerala and coordinated prestigious craft projects. She has delivered lectures at national and international conferences and conducted skill upgradation workshops in surface techniques for hundreds of artisans and self-help women groups. She served as jury member in the panel for the selection of eminent artisan awards by Government of India.

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Willian Nassu

Graduate Student, Savannah College of Art and Design

From Chintz to Chita: A Brazilian Textile and the Construction of National Identity.

5 D. Flowers and Forces: Motifs in Textiles

The European discovery of the New World and Vasco da Gama's route to India, both in the 15th Century, are two of the chapters in the history of globalization. From India, in the 17th Century, European traders brought home one of the subjects of this research: chintz. To its South American colony, Brazil, the Portuguese shipped chintz with a different name: chita. However, chita would only become the protagonist of this research after the modifications to its design in the hands of Brazilians. This paper will explore the reasons why chita underwent a change in design, acknowledging that it became a new textile, which converses directly with the construction of national identity and social imaginary in the colony.

Willian Nassu is a graduate student at Savannah College of Art and Design where he is working on his M.F.A in Fibers. His research investigates the roles of gender expressions, myths of masculinity and the media in the context of Fiber Arts. He received his Bachelor's Degree in Advertising from Pontifícia Universidade Católica do Paraná, Brazil in 2006 before completing his studies in Apparel Design at Senai/PR in 2011.

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Jeff Neale

Curator, Middleton Place Plantation, Charleston, SC

Site Seminar Organizer: Ashley's Sack and the Davenport Dolls: Preserving & Interpreting Lowcountry History

Description, see Credle, above

Jeff Neale is the Living History Interpretive Manager at Middleton Place Plantation in Charleston, SC. He has served as a docent guide, researcher archivist, programmer and costumed interpreter at various historic sites including the James K. Polk Birthplace in Pineville, NC, Fort Defiance in Lenoir, NC, the Joel Lane Historic House in Raleigh, NC and the Baseball Hall of Fame in Cooperstown, NY. In addition to this position, he also serves as the volunteer coordinator for the Plantation Stablenyards, the lead coordinator and interpreter for the site's interpretation of slavery and the plantation's resident potter.

Sumiyo Okumura

Art Historian, Turkish Cultural Foundation

Velvet and Patronage: The Origin and the Historical Background of Ottoman and Italian Velvets

2 D. Collecting Collectables: Shawls, Velvets and Kilims

Velvets were one of the luxury materials used for furnishings and costumes in the fifteenth and sixteenth century Ottoman and European courts and by nobles in their homes. Owing to many valuable studies on Ottoman and Italian velvets which have been conducted, we have learned the techniques, designs, and the interaction between Ottoman and Italian velvets and how they were consumed. However, it is not well-known where and when the art of velvet weaving was introduced to Turkey and Italy. It is generally accepted that velvet weaving may come to Italy from the techniques used to produce it in the Middle East after the fourteenth century, though many historical descriptions of velvets made in China and the Middle East since the eighth century have survived. For example, in the tenth century geography book *Hudud al-'Alam*, "Katifa" textiles were produced in Mukan, north of Gilan. Ibn Batuta explains that silken garments of embroidery and velvet were made at Nishapur and were brought to India during the Mongol conquest. After the Mongol conquest of the Near East, artisans, including textile weavers, settled in places where patronage existed. They brought their craft traditions and techniques with them. According to Rashiduddin (1249-1318), the author of *Jami'ut tawarikh*, beautiful velvets were manufactured in Erzincan in Anatolia and sold to the Ilkhanids' palace every year at the cost of 1000 arsin. This paper will explore the origin and the historical background of Ottoman and Italian velvets in the context of patronage, consumption and globalization from the East to the West, examining Iranian, Indian, and Chinese velvets along with historical sources.

Dr. Sumiyo Okumura was born in Kyoto, Japan. After graduating from Doshisha University, she worked as an assistant at the National Museum of Modern Art, Kyoto. She then completed her Master's and Doctoral degree in Turkish and Islamic Art History at the Turcology Institute of Marmara University in Istanbul. Since 2007 she has been working at the Turkish Cultural Foundation in Istanbul, Turkey. Dr. Okumura has given many lectures and participated in various international symposiums and conferences. She has published many articles and edited books. She is the author of the book entitled *The Influence of Turkic Culture on Mamluk Carpets*.

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Fannie Ouyang

Graduate Student, University of North Carolina Chapel Hill

Cultivating Best Archival Practices for Fiber Artists

Organized Session Participant: 8 A. The Textile Artist's Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

The growing popularity of fiber art in recent years has sparked an equally growing need for best practices for fiber artists to better archive their work. Fiber artists require tools to use as jump off points as they seek to legitimize their work as well as find new and innovative ways to continue paving the legacy of their craft. Such a way is available through UNC-Chapel Hill's Learning from Artists' Archives program and its efforts to provide essential resources for artists attempting to archive successfully. Through the program, daylong workshops called Archiving for Artists held at the North Carolina Museum of Art in October 2015 and in Charlotte, N.C.'s Mint Museum in October 2016, allow fiber artists to learn best-practices in organization, preservation, and physical and digital documentation techniques. These best-practices serve as ways to empower artists in creating and maintaining strong personal and studio archives. Fiber artists who employ good strategies for archiving their creative practice are better positioned to have their work known about and researched, and oftentimes find their studios can function more efficiently too. Like other artists, fiber artists can greatly benefit from learning archival skills while librarians and archivists can benefit from finding various methods of artist outreach in order to understand what would best serve the artist in the pursuit of more thorough documentation. It is through open and active communication with fiber artists that archivists and librarians can help determine and address potential concerns that may arise so that these best practices, techniques, and skills for studio archives can be developed and fine-tuned over time.

Fannie Ouyang is originally from Los Angeles, California, where she studied art history and marketing. Ouyang is a second year master's student in UNC Chapel Hill's dual degree program in art history and library science. At UNC she serves as a research assistant at the Sloane Art Library and a Learning from Artists' Archives fellow. Currently, she's interested in the impact of social media with regards to documentation processes and its direct and indirect effects on art and archives.

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Ava B Pandiani

Graduate Student, Savannah College of Art and Design

Textile Testimony: Gunta Stölzl from Functionality to Fiber Art

3 E. Tracing Crosscurrents

The Bauhaus in Germany reigned as the supreme forum for top artists and designers and their eager students in the early twentieth century. Among the names of the masters (teachers) are some of the heroes of Modernism, including Lyonel Feininger, Josef Albers, Ludwig Mies van der Rohe, and Wassily Kandinsky. Gunta Stölzl, the Bauhaus student who became the school's only female master, does not enjoy such fame even though the scope of her influence demands it. This paper is a consideration of her evolution from utilitarian craft to fine art and proposes that her later works may be classified as modernist fiber art. A study of Stölzl's work through the lens of colleague Wassily Kandinsky's theories and artistic success raises the question of why she has remained obscure in spite of her accomplishments. This paper will include an analysis of her work as it relates to her biography, the school's mission, and the commercial prosperity of the weaving workshop. Particular attention will be given to her time as a master at the Bauhaus and as she made the shift from aesthetically pleasing and useful textiles to works of art, especially *Slit Tapestry Red/Green* of 1927/28. When she was creating these later pieces, she had made the decision to create fiber art. Tracing her stylistic influence forward through time to contemporary international fiber artists further corroborates this claim. Beyond the Bauhaus spirit of the *Gesamtkunstwerk*, or total work/synthesis of the arts, Gunta Stölzl's work calls for further reading not only in terms of craft and abstraction, but as an important pioneering step of fiber art.

Ava Pandiani is a graduate student at the Savannah College of Art and Design pursuing her master's degree in art history. She holds a bachelor's degree in art history from Providence College and a graduate certificate from Rhode Island School of Design in art and antique appraisal studies. She is interested in the relationship between craftsmanship and/or mechanical processes and fine art, especially in terms of photography, fiber art, and mid-century modern furniture.

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Raksha Parekh

Artist

Site Seminar Participant: Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the US

Description, see Wiggers, below.

Raksha Parekh is an artist of Indian origin based in Los Angeles, CA. Born and raised in Zambia, she received her B.A. from the University of Witwatersrand, Johannesburg, South Africa, which was her home in the 1980s during apartheid. She was a member of the Black Student Society (the university had a quota for black students), and organization run by black South Africans. Its sympathies lay with the struggle for freedom, the African National Congress (ANC) and the Pan African Congress (PAC). In the early 1990's Parekh attended the Master of Arts program at Otis College of Art and Design

Raksha Parekh

Artist

Participant: 9 A. Roundtable: The Global Language of Contemporary Art

Description, see Hampton. Above.

Bio, see above.

Teresa A Paschke

Professor of Textile Design, Iowa State University

Origins of Hastings Needle Work: Influence and Inspiration

7D. Preserving Cultural Heritage

This presentation will provide an historical overview of the Hastings Needle Work, a company founded along the Mississippi River at Hastings, Minnesota in 1888 by two entrepreneurial sisters, Alice Sumner LeDuc and Florence Grey LeDuc; how their historical designs continue to influence contemporary art practice through an exhibition sponsored by the Dakota County Historical Society that calls on contemporary artists in all media to use Hastings Needle Work embroidery designs as inspiration for new artwork; and how my creative scholarship, which combines innovative technology with traditional and historical approaches to textile design that highlights the visual impact of global perspectives on modern cultural landscapes, has been shaped by these inspiring designs. The Hastings Needle Work operated out of the LeDuc family home for approximately 34 years. During the company's history, neighbors, friends, and relatives created more than 2000 embroidered items that were designed and produced to be sold throughout the United States. Today, more than 1200 original embroidery patterns still exist as well as numerous company sales records and artifacts that meticulously identify thread color and stitch type. This presentation will shed light on two 19th century entrepreneurial women who founded the Hastings Needle Work and used the domestic arts to shape communities within the Upper Mississippi Valley by providing employment for local women while creating regional identity through textile design. It will also illustrate how their designs continue to shape the work of contemporary artists around the United States. I'd like to thank Amy Deaver and Margaret Goderstad of the LeDuc Estate for providing unfettered access to the LeDuc family home, Linda McShannock and Sondra Reiersen of the Minnesota Historical Society for their generous assistance, and Ann Braaten for her ongoing scholarship on this topic.

Teresa Paschke is a Professor at Iowa State University and teaches textile design courses in the Department of Art and Visual Culture. She received her education from Minneapolis College of Art and Design (BFA, Fine Art, 1985) and University of Kansas (MFA, Textile Design, 1998). Her artwork has received numerous awards and been featured in many national and international exhibitions as well as in American Craft; FIBERARTS; Surface Design Journal; and several books including Textiles: the art of mankind. Her current creative scholarship examines the impact of global perspectives on diverse urban landscapes through the creation of fine art textiles.

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Pooja R. Pawar

Graduate Student, the Maharaja Sayajirao University of Baroda, Vadodara, Gujarat, India

Documentation and Product diversification of the tribal cloth of Chhotaudepur, Gujarat

Poster Session

India is known for its diversity of cultures and racial character. It is home to at least 432 tribal communities. The tribal communities are trying to enter into the mainstream of life, however, in the process of the fast track of techno-centric development many craftsmen have either lost or quickly losing the essence and aesthetics of their indigenous crafts and craftsmanship – the ultimate fabric of age-old institutions. The concern for preservation and promotion of the rich cultural traditions of one such tribal clan before it vanishes from our sight was envisaged. The snow ball technique was chosen as a convenient sample. The data was collected through primary and secondary sources. Observation technique was used to learn the process and technique. Documentation of the present status of the tribal cloth was done using still photography and videography during field visits. Researchers modified the tribal cloth to suit the requirements of the contemporary markets with reference to colour and texture. These modifications were done in colour and count of the yarns especially the extra wefts without losing on the essence of the traditional tribal cloth. Only two craftsmen of the Vankar community have retained the practice of weaving this traditional loin cloth (Langot or Kasota) which survived as a cottage industry until 1990. The loin cloth is made on a pit loom using cotton yarns and is sold in the weekly haats of their region for domestic consumption only. It is worn by the Rathwa tribe in Gujarat. It is 1.3 meter long and 12 inches wide cloth made in rib weave with extra weft for red, green, black and yellow. The researcher made concerted efforts to design diversified products and bring them into the mainstream market to revive their craft which is almost extinct.

This year Pooja Parwar has been pursuing a Master's in Clothing and Textile in order to gain valuable experience in a range of new media and develop art skills. She is interested in all fields of art and design, particularly the design crafts, such as textiles. Textiles influence all areas of her art, whether it's covering them over a natural body, or using them as for collage in drawing and painting.

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Karin E Peterson and Leisa Rundquist

Professor of Sociology, University of North Carolina, Asheville

From the Authentic to the Synthetic: The Multiple Reception of Gee's Bend Quilts

6 A. Beyond Indigo

Gee's Bend Quilts have been celebrated in a number of venues since collector, William Arnett, partnered with the Museum of Fine Arts in Houston to exhibit them in 2002. At various points in their cultural biography, they have been treated as utilitarian, as design, as an art movement affiliated with African-American works from Alabama, and as examples of folk, modern, and postmodern significance. Our paper examines the multiple frames of reception in which Gee's Bend quilts have resided, and explores the implication of these frames for the construction of their cultural value. We suggest that Gee's Bend quilts operate as objects that trouble conventional frames, and that the frames applied to these objects disturb the appreciation of these works in troubling ways. This inquiry begins with an analysis of the intermingling rhetoric of modernist display, social ritual, and identity politics circulating throughout the exhibitions and publications produced by the Souls Grown Deep Foundation. Within this discursive framework emerges a turn from quilt maker to designer, shaped by the marketing of Gee's Bend quilt patterns and designs to major retailers as well as the production of fine art prints gleaned from quilt maquettes by "new generation" makers. This trajectory from "authentic" handmade creation to synthetic, mass-produced hybrid ends with the dissemination of Gee's Bend prints in U.S. embassies throughout the globe as representatives of American art through FAPE (Foundation for Art and Preservation in Embassies) program.

Karin Peterson is Professor and Chair of the Department of Sociology and Anthropology at UNC Asheville. Her research in the sociology of culture focuses on the cultural valuation of marginalized art forms, especially quilts.

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Rundquist, bio, see below.

Amanda H Phillips

Assistant Professor of Art History, University of Virginia

Crossed Currents: Velvets in the Ottoman Empire

4 A. Spoils of Lost Tradition

Voided and brocaded silk velvets were the most important luxury textiles woven in the Ottoman Empire. Their production predates that of other compound fabrics by about a half-century; their weaving also survives into the later eighteenth century, a point at which other luxury silks disappear from the record. One format of voided and brocaded velvet—a specific type of upholstery fabric—demonstrates the massive changes in fashion for these velvets across the long durée. The earliest renditions show the impact of fifteenth-century Mediterranean fashion, which shifts to a gold and crimson Renaissance aesthetic, then to a specifically and canonically Ottoman style, before settling into a generic Eastern Mediterranean fashion in the early 17th century. However, another massive change was initiated in the early years of the 18th century. This fashion no longer takes its cues from Italy, France, or the Mediterranean, but from India, China, and the oceanic trade of the 1700s. The silks, too, responded. By the 1720s a new type of voided and brocaded velvet, with a pale ground and petite blossoms, found favour among the Ottoman elites. This style, while partaking of the new fashion, also held a secret. While using the same type of satin foundation, pile warps, and discontinuous gold wefts, the new aesthetic also resulted in economizations in the material because it required less of the expensive silk used to make the pile warp. This, in turn, aided the weavers in the defense of their livelihood, which was especially precarious during the tumultuous years of the 1730s and 1740s. This paper uses a range of sources—estate inventories, price lists, extant objects—to reconstruct how production, consumption, and changing fashion together resulting in what has often been dismissed as an inconsequential and perhaps even decadent change in taste, driven only by the Ottoman's slavish imitation of the West.

Amanda Phillips (DPhil, Oxon) is an assistant professor at the University of Virginia's McIntire Department of Art. Her specialties are Islamic art and material culture, with a specific focus on silks in the early modern Ottoman Empire. Her first book, *Everyday Luxuries*, about Ottoman art in the Berlin National Museums, was published this past April. She has lived and studied in Chicago, Paris, Tunis, Istanbul, Edinburgh, Birmingham, Berlin, and Washington, DC.

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Paul Pressly

Director, Ossabaw Island Education Alliance

Site Seminar Organizer: Clothing and the British Atlantic World

Created in 1733, Colonial Georgia was an economic backwater in its early days that made its way into the burgeoning Caribbean and Atlantic economies as it developed into a plantation society. Georgians were eager to participate in the commercial revolution that the British Empire fostered. Clothing became a principal means to that end. This talk will focus on clothing as a means of communication in the Atlantic world, as a source of female empowerment in a frontier society, as an attempt to keep up with wealthier Carolinians, and as a tie between Georgians and the Creeks in the deerskin trade. Dr. Pressly will support his discussion with artifacts from the Georgia Historical Society's archive.

Paul Pressly received his Ph.D. in history from the University of Oxford and a M.P.A. from Harvard University. Formerly head of an independent school in Savannah, he currently serves as the director of the Ossabaw Island Education Alliance. A historian, he is the author of a book, *On the Rim of the Caribbean: Colonial George and the*

British Atlantic World (UGA Press, 2013) as well as articles and reviews. He is co-editor of a forthcoming book, *Coastal Nature Coastal Culture: Environmental Histories of the Georgia Coast* (UGA Press). His work on the Gullah-Geechee communities of the Georgia coast was recognized by the Governor's Award in the Humanities in 2009.

Amy Putansu

Instructor of Professional Crafts Fiber

Haywood Community College, Clyde, NC

Participant: 9 D. Roundtable: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Description, see Steger, below.

Amy Putansu is instructor of Professional Crafts Fiber at Haywood Community College. She is a native of coastal Maine and graduate of the Rhode Island School of Design. She makes constructed textiles altered with dye work or alternative processes. Permanent collections include the Renwick Gallery and elsewhere.

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Riikka H Räisänen and Sirpa Kokko

Adjunct Professor, University of Helsinki

Reflections of the Local and Global Textile Cultures on the Finnish Textile Craft Education

8 B. Textiling: Making, Teaching, Presenting

Abstract, see Kokko, above.

Riikka Räisänen, PhD, is an Adjunct Professor and University Lecturer at the University of Helsinki. As a lecturer in textile teacher education, she teaches textile materials and testing, dyeing and research methods. She also supervises Bachelor's, Master's and Doctoral theses. Räisänen's research is about natural dyes and sustainable textiles. She is on the editorial board of Coloration Technology and a referee for Textile Research Journal and Journal of Cleaner Production, among other publications.

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Uthra D Rajgopal

Lecturer Manchester School of Art, Manchester Metropolitan University

Indian Handloom: The Landscape of a Battleground

4 C. Ancient and Modern Colonialism: Compliance and Resistance

On August 7, 2015, the Prime Minister of India, Narendra Modi opened the first National Handloom Day in the city of Chennai, Tamil Nadu. Launched on the 110th anniversary of Gandhi's Swadeshi movement, the day was not only a celebration of the Indian handloom industry, but also a call to arms that India could once again lead the way in handwoven textiles, combining traditional skills with innovative designs. The speech was significant, coming only weeks after a successful public campaign to stop the Indian government from repealing the Handloom Reservation Act. But, what are the social, political, and economic realities facing the Indian handloom weaver? How is tradition and heritage being combined with innovation? This paper will explore these tensions, outlining a brief historical background and the potent symbolism of handwoven cloth in India's independence movement. What significance does khadi have in India today? And how has the consumption of khadi altered since India's independence? The paper will also be highlighting two separate projects - one with Vogue India, and the other with a new initiative called Five P, established in south India, which works with handloom weavers at the grassroots level to help them elevate and sustain their craftsmanship. The overall aim of the paper is to raise awareness of the realities facing the Indian handloom industry.

Uthra Rajgopal is a Lecturer (Contextualising Practice: Fashion and Textiles) at Manchester Metropolitan University. Uthra completed her BA (Hons) in History of Art at the University of York (2007-10) and her MA in Fashion Theory at the Courtauld Institute of Art (2010-11). Since graduating, Uthra has worked as an Assistant Curator at the Victoria & Albert Museum, at the Warner Textile Archive and assisted with research on various exhibitions. During 2014-15 Uthra spent four months in India, visiting various textile heritage projects, including an organisation called Five P who are working with handloom weavers in Chennai, Tamil Nadu.

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Annie Ringuedé

Independent Scholar

Site Seminar Participant: Arimatsu to Africa: Shibori Trade, Techniques and Patterns

Description, see Wada, below.

While working as a social anthropologist and urban planner on development and humanitarian projects in North and West Africa, Annie Ringuedé became fascinated by the rich textile traditions in those regions. She investigated the world of the artisans involved in the production of indigo textiles in Fouta-Djallon, Guinea, and conducted fieldwork in Forestal Guinea where Bogolan is produced. She co-authored *Bleus et ocres de Guinée: Teintures végétales sur étoffes* (2015). She is now conducting research in Mauritania and Senegal, along the Senegal River, an area once famous for the production of narrow woven strips of indigo textiles.

Kirsty M Robertson

Associate Professor, Western University

Oil Futures/Petrotextiles

8 D. Contemporary Critique in Fiber Art and Design

Oil spills on water are, in many ways, the sites where the destructive capacity of oil is made visible. But when oil spills happen, they are often accompanied with stories of heroic efforts at cleanup. And while numerous techniques are used, one of the most visible is that of textile booms and sponges set up to contain oil and then to mop up the surface of water. The textile booms, however, are often, themselves, made from petroleum-based products. Many of them are high-tech nonwovens or vinyl-coated polyester – oil-repellent textiles made from petroleum. Here is the paradox of oil: the textile “solution” to the oil spill actually tacitly endorses petroculture at the moment when its harmful effects are most apparent. In this paper, a series of scenarios are introduced to arrive at the relationship between textiles and oil, or what will be called in shorthand, petrotiles. Moving from the tar sands in Alberta to the backalleys of Bangladesh, via the boardrooms and golf courses of a wealthy (and well-clothed) elite, this paper investigates how a market for new petrotiles, and specifically “frackwear,” was created by oil companies in the wake of the Deepwater Horizon disaster. The goal of this presentation is partially to simply reveal the relationship between oil and textiles, which remains for the most part obscured, but also to think through what it means for contemporary textiles to be found on multiple sides of current conflicts circulating around fossil fuels and the future of the planet.

Kirsty Robertson is an Associate Professor at Western University, Canada. Her research focuses on activism, visual culture, and changing economies. She has published widely on these topics and is currently finishing her book *Tear Gas Epiphanies: Protest, Museums, Culture*. Since 2008, she has been very interested in textiles, the textile industry and textile-based arts. She has written on textiles and technology, on craftivism, and is currently looking closely at petrotiles. Her co-edited volumes, *Imagining Resistance and Negotiations in a Vacant Lot*, were released in 2011 and 2014, and her tri-authored volume, *Putting IP in Its Place* was published in 2013.

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Lesli Robertson

Senior Lecturer, Northern Texas University

Sadu Weaving: the Pace of a Camel in a Fast-Moving Culture

Organized Session Participant: 10 E. Redefining Aspects of Textile Culture in the 21st Century within Kuwait, the Balkans, and the Uyghurs of Xinjiang

As a Fulbright Specialist in Kuwait in 2015, I was introduced to a textile known as sadu, which loosely translated means, moving at the pace of a camel. This rich textile has been a part of the traditionally nomadic Bedouin culture of the Middle East, and is front and center in fast moving Kuwait. Hugging the shores of the Arabian Gulf, Kuwait is located at the intersection of desert and gulf, a nation full of progress, forward thinking, and contemporary approaches to practically everything. On Gulf Road, right in the heart of Kuwait City sits the center of sadu weaving, Beit al-Sadu, an organization focused on finding a way for this traditional woven textile to function in contemporary culture.

Throughout Kuwait and the region, sadu weaving is a symbol of both traditional and contemporary culture. Artists, designers, and now craft producers from outside appropriate the symbols and designs into their work, whether it is for a laser cut book cover, or tile motif on the local Aquarium, or sadu cloth mass produced in Pakistan. The value placed on sadu is evident, but many people are not aware of the ongoing tradition of woven cloth. A goal of al-Sadu House is for the community to embrace the cloth itself, while continuing to preserve the heritage and future of sadu weaving. Through examples from Kuwaiti culture and interviews with weavers and patrons, I will discuss the ways in which this textile is viewed and the work that is being done to shift the focus from these symbols to the rich history and present production of the cloth itself. I will present my ongoing project titled, *Woven Stories*, a collaborative community-based exhibition that fosters an understanding and appreciation of sadu and the artisans who create it.

Lesli Robertson is an artist and principal lecturer of Fibers, University of North Texas. She exhibits her artwork nationally and internationally while developing community programs and collaborations, including projects in Uganda, Kuwait and Scotland. She has received awards, including a Fulbright Specialist Grant, UNT Institute for the Advancement of the Arts Fellowship and the Dallas Museum of Art Award to Artists. She regularly lectures in the US and abroad on the intersection of art and community. She is currently working on two interdisciplinary projects, *Woven Stories* in Kuwait, and *The Mother Lode*, an online platform focusing on motherhood and art.

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Regina A Root

Associate Professor of Hispanic Studies, The College of William and Mary

Imagining Conquest: El Tapiz and Post-Revolutionary Mexico

10 D. Appropriation for Modern Aesthetics

The so-called Tillett Tapestry, a 104-foot long embroidery with an estimated fifty-five million stitches, represents chronologically the conquest of Mexico from both indigenous and Spanish points of view. Completed in 1977, the work was researched, designed and overseen by textile designer Leslie Tillett (1915-1992) over the course of several decades. As a representation of foreign invasion, the Tillett tapestry brings to light a layered history of the violence and horror of conquest alongside cross-cultural design perspectives and conquest artifacts that the designer researched meticulously. Tillett believed it possible to illustrate a day-by-day chronology of the conquest and envisioned presenting the idea of battle as a social history. As if to remember the linen upon which indigenous painters once gave accounts of the Spanish conquest, the Tillett tapestry unites the stories of the conquerors and the conquered, one stitch at a time. Tillett referred to this embroidery as *El Tapiz*.

This presentation locates the genesis for *El Tapiz* in post-revolutionary Mexico (post-1940), when popular initiatives, including land reform and rural education, accompanied shifts in the cultural realm. Tillett moved to Mexico in 1940, fleeing a potential second invasion of England and allegedly planning to work with Spanish civil war refugees. Next, I will analyze Tillett's representations of land, labor and the port of Veracruz (named by the Spaniards who landed there in 1519) in the tapestry itself. *El Tapiz* involved hundreds of seamstresses and, during its creation, crossed the U.S. – Mexican border various times. Finally, I will show how *El Tapiz* must be interpreted as a work of public art, similarly to a film-like sequence with which to traverse time and space and engage the terms of cultural memory. This presentation will likely appeal to those interested in textile and design history and the terms of cultural heritage and historic memory.

Regina A. Root is the author and editor of several books, including *The Latin American Fashion Reader*, *Couture and Consensus*, *The Handbook of Fashion Studies*, and the forthcoming *Pasado de moda (Fashions Past)*. She has completed various studies on the cultural meaning of recycled textiles and sustainable fashion practices. She has served

as the President Ad Honorem of Ixel Moda's scientific committee (Latin America's fashion congress) and as a consultant to various design initiatives, including cultural policy projects that engage artisans and cultural heritage concerns. She is Associate Professor of Hispanic Studies at The College of William and Mary.

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Nancy B Rosoff

Andrew W. Mellon Curator, Arts of the Americas, Brooklyn Museum

An Aymara Festival Costume: An Example of the Interconnections of the Americas, Spain and Africa in the Atlantic World

8 C. Authorship and Attribution

This paper will explore the interconnections of the Americas, Spain, and Africa as exemplified by an 18th century Aymara Man's Festival Costume. The three-piece outfit, which was collected in Peru in 1941 by Brooklyn Museum curator Herbert Spinden, consists of a jacket, breeches and overskirt. All three garments are heavily embroidered with gold and silver threads that are wrapped around paper designs and sewn onto various velvet and cotton fabrics. The designs include floral, checkerboard, and rope motifs as well as representations of two Indians wearing feathered headdresses and skirts on the front of the jacket. Who are these Indians, and does their resemblance to the jungle warriors or Antis seen on Spanish Colonial keros have significance in light of the costume's ceremonial use? A 1943 photograph by French photographer Pierre Verger shows Morenada dancers during the Fiesta of San Pedro and San Pablo in Ichu, Puno, Bolivia wearing similar costumes. In the Morenada or "dance of blacks," the dancers depict African slaves who were forced to work in the silver mines of Potosí, alongside indigenous laborers. In addition to the three-piece costume, the dancers wore black masks and carried matracas or noisemakers that produced sounds imitating the rattling chains that bound the slaves' legs. How did dances with indigenous people masquerading as black slaves become associated with patron saint fiestas in Bolivia? There is also the question about the date of the costume and the source of its design. Does it really date to the 18th century, and is it modeled after 17th century Spanish court attire? The author hopes to shed light on possible European sources and report on the results of optical microscopy and x-ray fluorescence spectroscopy to see if the types of metallic threads and decorative techniques used can confirm or revise the 18th century date.

Nancy Rosoff is the Andrew W. Mellon Curator of the Arts of the Americas collection at the Brooklyn Museum, specializing in the pre-Columbian and ethnographic collections from Mexico, Central and South America. She co-curated the reinstallation of the permanent collection entitled "Life, Death, and Transformation in the Americas in 2013" and the exhibition "Tipi: Heritage of the Great Plains" in 2011. She is currently working on a permanent collection Andean textile traveling exhibition.

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Ann P Rowe

Research Associate, The George Washington University Museum and The Textile Museum

A New Textile Style from the North-Central Coast of Peru

4 C. Ancient and Modern Colonialism: Compliance and Resistance

The Dallas Museum of Art has a group of tapestry tunic fragments that serve to define a previously unknown textile style, with technical features suggesting Northern provenience but with non-Chimu designs. Some of the designs relate instead to certain tunics found in the Chancay style area during the Late Horizon, so presumably the style originates not far north of Huaura. A few whole examples can also be identified in other collections. Some examples with Central or South coast provenience confuse the issue of origin, but the technical features and designs are diagnostic. A suggestion can also be made for an earlier style of tunic, probably from the same area. This research will be published by the Dallas Museum of Art as an article for the book, Art of Ancient Americas at the Dallas Museum of Art, edited by Kimberly Jones. The book is scheduled to be in press in 2017.

Ann Pollard Rowe spent most of her career as Curator of Western Hemisphere Textiles at The Textile Museum in Washington, DC, and is now Research Associate there. She has curated many exhibitions, and wrote catalogues for "Warp-Patterned Weaves of the Andes, A Century of Change in Guatemalan Textiles, Costumes and Featherwork of the Lords of Chimor" and "Hidden Threads of Peru: Q'ero Textiles" (with John Cohen). She also co-authored and edited three books on Ecuadorian textiles. These books and her many articles describe the stylistic development and the techniques and structures of both archaeological and ethnographic textiles of Latin America.

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Leisa Rundquist and Karin E Peterson

Professor of Sociology, University of North Carolina, Asheville

From the Authentic to the Synthetic: The Multiple Receptions of Gee's Bend Quilts

6 A. Beyond Indigo

Abstract, see Peterson, above.

Leisa Rundquist is an Associate Professor and Chair of the Department of Art and Art History at UNC Asheville. Her research explores curatorial strategies and challenges that define as well as defy the conventional representation of marginalized artists and their artistic practices, specifically those categorized as self-taught and "outsider."

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Katie M Sabo

Museum Professional, Northeast Costume Mounting

Lacemaking in Progressive Era America: Charity, Nationalism, and the Authenticity of Settlement Lace

3 C. Living with Lace: Gender, Labor and Class in Lacewear

Traditional European lacemaking saw an unexpected revival and transformation in early twentieth-century New York City. Inspired by Arts and Crafts organizations like Candice Wheeler's Exchange for Women's Work, Progressive Era reformers involved in the settlement house movement set up at least 6 lace-making workshops in New York City and Boston between 1900-1910. These charitable organizations employed immigrants from predominantly pre-industrial areas of Southern and Eastern Europe to create intricate handmade lace objects. The settlement lace movement sought to meld reformers' interest in the cultural preservation of handicraft traditions with immigrants' need to earn a livelihood in the industrialized capitalist marketplace. It also drew on prevailing cultural conceptions of "peasant" immigrants' innate fluency in handicraft traditions. Although few of these immigrants came from regions with strong lacemaking traditions or possessed lacemaking skills, they were expected to produce the complex, 'traditional' Western European revival styles which were fashionable at the time. The result was a hybrid lace style, born of the immigrants' novice skills and the reformers' misapplied cultural geography. This translated textile tradition reflects both the cultural politics of immigration and the fabrication of 'authentic' consumption in early twentieth-century America.

Katie Sabo holds an M.A. in Fashion and Textile Studies from the Fashion Institute of Technology. She is currently the principal at Northeast Costume Mounting, a museum services firm specializing in the conservation and mounting of historic costume. Katie also teaches courses in textile and fashion history at several colleges and universities.

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Stephanie Sabo

Lecturer University of Southern California, Roski School of Art and Design
Critical Cloth: The Contemporary Toile de Jouy Print as Postcolonial Critique in Art and Design
8 D. Contemporary Critique in Fiber Art and Design

The "Toile de Jouy" print, which traditionally features figures, flora and fauna in a pastoral setting, was first produced in 1760 as the French response to the popularity of printed cottons from India. Imitated by the English and Americans, the print style remained widely popular throughout the colonial period.

Today many designers are reinventing toile by replacing its idyllic landscapes with dystopian visions of urban blight, such as the design studio Timorous Beasties's "Glasgow Toile," which depicts drug use and prostitution.

Two contemporary visual artists, however, have used the toile print as a mechanism for investigating historical notions of cultural identity. In 1992 Renée Green collaborated with the Fabric Workshop and Museum to produce "Mise-en-Scène: Commemorative Toile," wherein the fabric-decorated walls and upholstered furniture transform the gallery space into a sitting room. The appropriated illustrations she used depict the more unseemly events of toile's colonial period, such as slave lynching. More recently, Michael Lin created "Sharawadgi" for the 2013 California-Pacific Triennial. His appropriated imagery is from a chinoiserie toile, which he enlarged and painted onto all four of the gallery's walls. Both artists are using the form of the toile print to critique Eurocentrism, but can the dystopian visions of contemporary textile designers be considered a social critique as well? Does the space of reflection created by the autonomy of the art in Green's and Lin's installations create a fundamentally different viewing experience from the designs generated by Timorous Beasties? This paper will explore contemporary iterations of the "Toile de Jouy" print through its social and economic history and through postcolonial theory.

Stephanie Sabo is an artist and textile designer living in Los Angeles, California. She holds an MFA in Art and Critical Studies from California Institute of the Arts (2004). She has been a researcher of printing techniques for Noon Natural Dye House and has exhibited in venues across North America. Her artistic investigations focus on labor and marketing practices within the global apparel industry and the function of fashion as a communicator of cultural identity. She is a design lecturer at the USC Roski School of Art and Design.

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Shohrat S. Saiyed

Graduate Student, The Maharaja Sayajirao University of Baroda
Engineered Ikat Textile of Gujarat – A design intervention
Poster Session

India – the country of rich heritage and culture is pictured through its traditional textiles which are kept alive through generations by the craftsman and his workmanship. Patola of Patan known as a double ikat silk textile, manifests the richness of heritage craft in dazzling colours and admirable motifs, but is a time consuming yarn resist textile. It cannot be duplicated anymore, since the GI recognition is served for its products under the name Patan Patola. The low cost variants of the celebrated Patan Patola have emerged in the Saurashtra region of Gujarat since last four decades as a single ikat craft. These handloom clusters were generally making weft ikat, but some of them had expertise in double ikat too. The product which they were making since years was a Saree; the Indian draped garment for women. In the dynamic world of continuous changes, where the power looms are replacing the traditional handlooms, the craft is struggling to be alive in the world of technology and changing tastes of consumers. A design intervention was planned to adapt the product as per the current market. The present study thus aimed to understand the design practice of these craftsmen and build new layouts for yardages which could be developed into specific styles of garments; catering to the demand of the contemporary markets. Pattern layouts for yardages were engineered using traditional as well as contemporary motifs and colours. The producers of the engineered textiles were craftsmen and master craftsman who were keen to venture into making new product in cotton as well. The constructed garments were showcased at different platforms for feedback. The craftsmen adopted this new concept to bring variety in their produce and thus enhance the market penetration.

Blessed by almighty God, artistic skills by birth. I am currently pursuing a Master's degree. I completed my Bachelors in Fashion Design from the same University. My interests are creative craft, textiles and weaving, and I love art and design. I try to apply my hobbies and skills into my research. The field of study I have chosen and my teachers are helping me to shape my career. I am looking forward to earning a Ph.D.

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Eulanda Sanders and David Loranger and Donna R. Danielson

Professor of Textiles and Clothing, Iowa State University
Sumptuary Synergy: British Imperialism through the Tartan and Slave Trades

4 B. Sumptuous Cloth: Aesthetics, Class and Nation

Abstract, see Loranger above.

Eulanda A. Sanders, PhD, holds the Donna R. Danielson Endowed Professorship in Textiles and Clothing in the Department of Apparel, Events, and Hospitality Management at Iowa State University, where she teaches Apparel, Merchandising and Design. Her research and creative scholarship includes historical meanings of African American appearance, knit wear production, wearable art, material reuse, and computer-aided design technologies. She has had sixty-eight designs in juried exhibitions, mentored fifty-four student designs in juried exhibitions, given seventy-three refereed research and teaching presentations, and presented over fifty workshops and lectures. In 2006, she was a Fulbright Scholar to India.

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Laura I Sansone

Textile Designer and Professor, Parsons The New School for Design
Textile Lab: Examining the Textile Supply Chain
6 C. Mills, Large and Small

Textile Lab is an ongoing research project that examines the problems that plague large- scale textile and clothing manufacturing. By bringing together designers and small agribusinesses, we address issues such as over consumption and the broken textile supply chain.

The goal of Textile Lab is to bring designers closer to the source of their materials. We aim to rebuild regional textile production, which adds value to our communities and the environment. We research New York State mills and fiber farms to understand the production capacity, quality, quantity and type of fiber that is being produced regionally. Our projects link brands with local fiber systems to create an economically diverse fiber and textile economy in New York State.

Thinking small is achieved by linking local systems together. Textile Lab is working with designers and brands to develop small-scale artisanal or limited edition collections. Production takes place within a networked economic system, utilizing composting protocols, natural dyeing processes (from agricultural food byproduct/waste), regional mill manufacturing, as well as community-based repurposing and composting. This process enables industry brands to share economic growth with local communities while implementing solutions to pollution and climate change.

Our latest project focuses on developing and cataloging New York State fibers and yarn. We are developing a fiber sourcebook to be used by designers who want to generate products using local fibers. Tools like our fleece and fiber sourcebook give designers a direct link to the farmers enabling systems to work together to create a resilient textile and fiber economy in New York State.

Laura Sansone is a textile designer, activist, researcher, and consultant. She is the creator of Textile Lab, an ongoing research project that examines environmentally responsible textile methods and regional systems of production. She is currently an Assistant Professor of Alternative Fashion Systems at Parsons The New School For Design, School for Design Strategies (SDS). She has lectured about the economic revitalization of regional textile production at the following venues: Surface Design Association's "Made/Aware" Symposium in 2015, Nova Scotia College of Art and Design's "Sow To Sew" Conference in 2014, and the Textile Society Of America's "New Directions" Symposium in 2014

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Joan Saverino

Lecturer of Urban Studies, University of Pennsylvania
Embodied Femininity: Looms, Lace, and Italian Women's Expressive Work
3 C. Living with Lace: Gender, Labor and Class in Lacewear

This presentation uses the material production and the physical comportment of lace and cloth, or in A.L. Epstein's terms, the objects of "intimate culture", to explore the reproduction of social life and issues of power in gender relations in San Giovanni in Fiore, Calabria. Through the analysis of individuals' lived experiences, I examine how the interplay of the socio-economic forces of industrialization and migration with artisanal production reverberated in women's lives during a particular time and place. During the early decades of the 20th century, the town was in socioeconomic flux. Modernizing forces such as the importation of some manufactured cloth and the secondary effects of industrialization due to emigration were encroaching. Because of its remote location, however, San Giovanni was still immersed in many values and practices of a pre-industrial order. One of these was women's production of cloth long after others had abandoned it. Examples of the everyday forms of loomed fabric, embroidered lace, the implements of their production, and reflections of women themselves demonstrate the interplay of the forces of globalization including industrialization, consumption, exchange, transnationalism, and migration with the textiles women produced. Globalizing forces affected aesthetics, valuation, and what and how textiles were produced, altering what was the embodiment of femininity and expressive artistic expression. The focus on subjectivity underscores the multiplicity of experiences and choices of individuals while simultaneously addressing the interaction of structural forces.

Saverino is a lecturer at the University of Pennsylvania (Urban Studies). This abstract is part of a book project that will be published with University of Mississippi press. Saverino's work appears in edited volumes: *Global Philadelphia* (Temple University Press, 2010), *Italian Folk: Vernacular Culture in Italian-American Lives* (Fordham University Press, 2011), and *Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora* (University of Mississippi Press, 2014). Saverino has a doctorate from the University of Pennsylvania's Department of Folklore/Folklife and a master's in anthropology from George Washington University.

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Jessica L. Shaykett

Librarian and Archivist, American Craft Council, Minneapolis, Minnesota

Session Organizer: 8 A. The Textile Artist's Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

While fiber art emerged in the 1960s and 1970s alongside many new media including pop, performance, and land art, documentation on fiber artists – mostly female – from and since this time is largely missing from museum archives and art libraries. Fiber art has a long history of being neglected by the mainstream art world, and until recently, was reserved for display in craft museums and media-specific symposiums, conferences and biennials. Likewise, ephemera such as early career postcards, photographs and press materials documenting exhibitions and publications related to fiber art can be difficult to find. Because many fiber artists have been represented by small galleries no longer in existence or no gallery at all, information about individual artists-including images of their work-is also scarce. As national and international scholarship and curatorial interest in fiber art and artists' archives increases, what innovations are being used to broaden access to existing resources and information? Looking forward, what should be preserved in the digital world related to a physical object? How can archivists, librarians, curators, and scholars work alongside artists to ensure a legacy endures?

Jessica Shaykett has been the librarian and archivist at the American Craft Council (ACC) in Minneapolis, MN since October 2010. Before the ACC, she was Head of Technical Services at the Savannah College of Art and Design's Jen Library, and prior to that she worked at the Microsoft Archives in Seattle, Washington. Shaykett holds both a Bachelor of Arts and a Master of Library and Information Science degree from the University of Washington. As the ACC librarian, Shaykett regularly collects materials from artists for the ACC archives, and has worked extensively with scholars and curators on their research of contemporary craft history.

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Jess Sheehan

Moderator 9 C. Roundtable: Empowering through Exports in the Peruvian Highlands: Awamaki
Description, see Mitchell, above.

Lacy M Simkowitz

Curatorial Assistant Cotsen Foundation for Academic Research, Cotsen Collection
Importing Irish Linen and Creating American 'Art Moderne': An analysis of an early 20th century trade catalog
7 B. Historical Modernities of Fiber Arts

In the 1920s, designers, manufacturers, businessmen, museums and department stores rallied together to promote the concept of art in industry in America. They were influenced by the stylistic trends exhibited in Paris at the 1925 "L'Exposition internationale des arts décoratifs et industriels modernes" and the European émigrés who arrived to the US following the Great War. Equally motivated by the realization that Europe surpassed America in the production of contemporary furnishings, the industry adopted, and adapted, the fashions of their European counterparts. This paper will consider a trade catalog of hand-printed linen samples, produced in the 1920s by the New York textile importer Robert McBratney & Co. Inc., as it relates to the history of Irish linen importation, the development of art in industry, and the adoption and dissemination of a style that eventually became known as 'Art Deco.' The sample book of 29 fabric swatches, which resides in the Lloyd Cotsen Textile Traces collection, offers a unique opportunity to discuss such ideas as import/export, printed linen in 20th century interiors, pattern design, style, and more broadly, how textiles fit into the development of art in industry in America. This paper will piece together the history of the little-documented Robert McBratney & Co.—its products, affiliations, and role in the textile import trade—and catalog the book through an analysis of its Foreword, with its emphasis on the fine quality and artistic merit of the products, and an examination of the swatches themselves. The paper will consider the function of the catalog not only as a tool to promote and sell McBratney linen, but to promote a philosophy that shaped American modern design.

Lacy Simkowitz is the Curatorial Assistant for the Cotsen Collection in Los Angeles, California. Prior to working for the Cotsen Collection, she held positions in the curatorial department at the Asian Art Museum of San Francisco and the Decorative Arts and Design department at the Los Angeles County Museum of Art. Lacy received her Masters degree in the History of the Decorative Arts and Design from the Cooper-Hewitt, National Design Museum, Smithsonian Institution/Parsons, The New School for Design, with a concentration in 20th century design, and has a B.A. in Art History from Bard College.

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Ruth Katzenstein Souza

Artist and Designer

Site Seminar Organizer: Mending as Metaphor

This site seminar will take the form of a group discussion and skill-sharing workshop. There is a growing movement toward repair and mending as a way to combat the waste associated with over-consumption of textiles and fashion. The textile and fashion industries are the second-largest polluters in the world. In light of these overwhelming issues, we can ask ourselves, "What can I do to contribute to the repair of the world?" Mending things we value is one solution. As lovers of textiles, there is a great thrill in seeing the transformations happen. Please bring a small textile or garment to work on and its story to share. There will time to do hands-on mending or embellishing and exchange ideas and thoughts on this very fertile subject. We will look at some traditionally mended work such as boro and kantha as well as contemporary examples made by artists whose genre is visible mending. Mending seems to touch on something mythic and ancient, yet it is universal, practical and of this moment. Along with a garment or textile, please bring whatever special materials you may need, but we will have some basic supplies, such as thread and tools.

After graduating with a first class honors degree in textiles from West Surrey College of Art and Design in Farnham, UK, Ruth Katzenstein Souza began working in design and met John Souza, an architect. Together they partnered with Richard Orne to form AcmeStudio where they explored meaning through making in a variety of mediums, using ordinary, found and repurposed materials in non-ordinary ways. Her mediums include weaving, collage, painting, sewing and embroidery. She worked in many aspects of the design world including commercial knitwear and color studies for architectural projects. In 1995, with their interest and concern about the environment, John, Richard and Ruth collaborated to launch greenscreen®, the architectural green walls company which uses a repurposed screen for its trellis system. She is an active member of TSA and facilitates councils and community art endeavors including a monthly mending workshop.

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Ruth Katzenstein Souza

Textile Maker, President of Greenscreen®

Mending As Metaphor - Finding Community by Slow Stitching in a Fast-Paced World

4 A. Spoils of Lost Tradition

There is a growing movement toward repair and mending to combat the waste and mindless consumption that is so toxic to our world. This personal account chronicles my interest in mending that has developed from my textile practice using found materials. When I was ten I visited the Watts Towers and knew that I too wanted to create from the forgotten and discarded detritus of life. Even the architectural trellising company greenscreen®, which I helped create, was an attempt to connect the natural world to the built environment using an existing trellis screen for weaving plants onto buildings. The pollution caused by industry and textile production in particular can be daunting. In light of these immense issues that are overwhelming, I found myself questioning, what can I do to add to the repair of the world? While mending my grandmother's appliqued quilt, a realization was sparked that we need to mend the crack nearest us, to see everyday beauty and embrace the idea of kintsugi or "Golden Mending" which celebrates the story of the repair and the visible mend. I have since begun a mending circle, where we gather to mend and tell stories. New webs are forming, ideas are growing out of the collective experience and each mender is going out into their community with a new lens. The circle keeps widening to include people of all ages, races, genders, and backgrounds. Mending seems to touch on something mythic and ancient and yet very universal, practical and of this moment. This presentation with images tells the story of my practice, Mending as Metaphor.

Bio, see above.

Carmela Spinelli

Fashion Historian and Coordinator of International Special Projects, SCAD, Savannah, GA

Site Session Organizer: Heavy Metal: a Behind-the-Scenes Look at the Costume Collection in the SCAD Museum of Art

This site seminar, which goes behind the scenes at the SCAD Museum of Art, provides TSA members the unique opportunity for first-hand study of a curated selection of pieces featuring metal in construction or design from the museum collection. Participants will enjoy intimate discussion and examination of how metal has shaped fashion. From nineteenth-century corsets to metal rollers used by Fortuny to create his signature pleats, from mail dresses to metal sequins, the expert guidance of fashion historian, Carmela Spinelli will reveal that this is more to these pieces than meets the eye.

Carmela Spinelli is a fashion historian and coordinator of International Special Projects at SCAD. She travels extensively, lecturing on fashion and design, and served as Chair of the Fashion and Accessory Design Department at SCAD. Prior to this role she served as Associate Chair of the Department of Fashion Design at Parsons' the New School of Design, under renowned chair Tim Gunn, coordinating the department's History of French Decorative Arts and Fashion study abroad program. Spinelli also developed special projects for Parsons, partnering with the world's finest luxury brands, retailers and trade associations.

Jeffrey C Splitstoser

Assistant Professor of Anthropology, George Washington University

Order and Chaos in Warp Patterning in Huaca Prieta Fabrics

6 D. Ethno-aesthetics and the Messages within Indigenous Textiles

Recent excavations at the ancient site of Huaca Prieta in Peru by Tom Dillehay and the late Duccio Bonavia produced more than a thousand Preceramic fabrics. A structural analysis of several hundred weft-twined fabrics revealed the probable existence of an information system in the warps. Like some Andean information systems (e.g., the patterning found in Paracas Necropolis-style embroideries), warp patterning in Huaca Prieta fabrics involves attributes—such as color (e.g., natural, red, blue), fiber (e.g., cotton, milkweed), yarn structure, interworking order, and repetition (number)—that produce observable patterns that were notated and charted. Results indicate that each attribute produces a sequence independent from other attributes, thus creating "layers" of information. Quite frequently, an attribute's sequence involves only odd, even, or even prime numbers. Of particular interest, however, are fabrics with attributes whose sequences are random, meaning their notational (charted) sequence has no symmetry, repetition or other predictable pattern. This talk will present preliminary findings, explore ways we might understand warp patterning at Huaca Prieta, and discuss how it might have been used to encode information.

Jeffrey Splitstoser is an Assistant Research Professor of Anthropology at George Washington University. He received his PhD (2009) in anthropology from The Catholic University. He is currently the textile specialist for two projects: Huaca Prieta and El Castillo de Huarmey in Peru. He is a research associate of the Institute of Andean Studies, Berkeley, and the editor (with Dr. David Stuart) of the journal, *Ancient America*. He provides consultation on Andean textiles for the National Museum of the American Indian. Splitstoser was a Junior Fellow at Dumbarton Oaks (2005–2006) and a Cosmos Club scholar (2003).

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Maya Stanfield-Mazzi and Emily A. Engel

Associate Professor and Director of Graduate Studies for Art History, U of Florida

Session Organizer 5 B. Textiles and Precious Metals in the Andes

Abstract, see Engel above

Maya Stanfield-Mazzi is Associate Professor and Director of Graduate Studies for Art History at the University of Florida. Her book *Object and Apparition: Envisioning the Christian Divine in the Colonial Andes* (2013) was recently released by the University of Arizona Press.

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Kathleen Staples

Independent Scholar

Site Seminar Organizer: Needlework at St. Vincent's Academy

This visit provides a unique opportunity to study in the original setting of their execution, a group of little-known samplers and pictorial embroideries worked between 1846 and the early twentieth century by students of Savannah's St. Vincent's Academy and unidentified sisters of the Convent of Saint Vincent de Paul. The Convent of Saint Vincent de Paul was established in 1845 as a branch house of the Charleston-based Sisters of Mercy. In June of that year the sisters opened an orphanage and school. The original Greek Revival-style convent and academy building was designed by noted Georgia architect Charles Blaney Cluskey. Among the Academy's expenditures in its early years were orders for beef, ham, potatoes and bread, cow feed (the sisters likely ran a dairy on the property); carpentry work, pipes for running water, a bathtub, mattresses, bonnets, stockings, gloves, shoes for the orphans and needlework supplies. The latter included patterns as well as fabrics, worsted yarn and silk floss. Surviving the vagaries of war, economics and city growth, St. Vincent's Academy still serves the educational needs of girls (now as a private high school), and its original convent building is the hub of an active academy complex. Cluskey's centerpiece building also houses the Academy's collection of historical needlework.

Kathleen Staples, an independent scholar, specializes in the social and cultural history of Britain and the Americas as expressed through textiles and related craft. She has written, lectured, and curated exhibitions on weaving and needlework in pre-contact Peru and Colonial Spain, embroidery in Stuart England, girlhood samplers in America; and clothing traditions of enslaved women in Colonial South Carolina. Her work has appeared in the *Journal of Early Southern Decorative Arts and Antiques*. She co-authored, with Madelyn Shaw, *Clothing through American History: The British Colonial Era*. Her most recent publication is *Georgia's Girlhood Embroidery: Clothed in Glory and Immortality*.

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Kathleen A Staples

Independent Scholar

Attracts and Maintains: The Textile/Deerskin Trade on British Colonial America's Southern Frontier

1 B. Colonial Export

In 1708 Thomas Nairne, the first Indian agent in Carolina, remarked, "the English trade for Cloath always attracts and maintains the obedience and friendship of the Indians, they Effect them most who sell best cheap." Since that observation, much has been written about the complexity, regulation, and consequences of the colonial trading relationship between indigenous groups of the American Southeast and traders working out of the Carolina Lowcountry as well as Savannah and Augusta, Georgia. Less research, however, has focused on the objects themselves, which were not only traded for dressed buck and doe skins harvested from white-tailed deer but also presented as gifts to headmen to cement trading relationships.

Smooth-bore muskets, flints, powder, and balls of shot (all more suitable for hunting than for war) constituted an important group of trade goods throughout the colonial period. But demand for soft goods developed and increased over time, from the third quarter of the seventeenth century through the eve of the Revolutionary War. Historian Kathryn Braund has noted that, because of the volume of goods, the deerskin trade rightly could have been called the textile trade.

This presentation explores the textile objects—yardage and articles of dress—that fueled trade between the British, on the one hand, and Cherokee, Creek, Catawba, Choctaw, and Chickasaw, on the other, along the southern frontier of British North America. Primary-source evidence demonstrates that native buyers became discerning and demanding consumers of duffels and strouds; bindings, garterings, and ribbons; checked and ruffled white shirts; and silk handkerchiefs and lace.

Bio, see above.

Laurie Carlson Steger

Fiber Artist, LCH Designs South Dartmouth, MA

Organizer and Discussant: 9 D. Roundtable: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Recently, the Wall Street Journal reported on the new interest in fiber arts, with the claim that this interest has seen a revival in the hands of contemporary artists exploring bold new forms. "The emergence of fiber art," the writer notes, "is not just the reappraisal of an historic textile movement," rather a much more broad-based interest (August 14, 2015, Wall Street Journal). The fiber artists on this roundtable will address two topics related to this broad-based interest, one on formal experimentation, the other on their geographic placement as artists on the Atlantic coast, particularly in and around New Bedford and the links to the slave trade with Savannah. New Bedford received fugitives as part of the Underground Railroad on whaling vessels run by northern abolitionists arriving from the South, as well as by overland routes. Port and sea have left traces on the works of these artists: in their observations of light on water, in the adaptation of West African weaving methods, in the form of waves in the weave itself, and in the risks taken in pushing new techniques to the limit as aspects of contact culture with the environment and populations around them. Questions will include ways in which they use new materials matched with traditional methods and how rethinking fiber arts enables them to solve issues that they face when working with new media. Technical discussions will include, double weave, ondo, lamination, use of fiber optics and wire in double weave, and equipment modification. The discussion will include the following questions:

1. How does your work use technology in new ways?
2. What textile traditions or techniques brought you to the springboard of invention?
3. Are there aspects of living on or near the Atlantic Coast that have a bearing on your work?

Laurie Carlson Steger earned an MFA in Fibers from the University of Massachusetts-Dartmouth. Her work explores the phenomena of lighted fabric by using fiber optics. She is on the Board of Trustees at American Textile History Museum. Her work has been published in *MAKE: Fiberarts*, and *Laser Focus World* and in texts by M. McQuaid, *Extreme Textiles*, and J. Hecht, *Understanding Fiber-Optics*

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Brooks Harris Stevens

Associate Professor of Fibers, Eastern Michigan University

Session Organizer: 10 E. Redefining Aspects of Textile Culture in the 21st Century within Kuwait, the Balkans, and the Uyghurs of Xinjiang

This session will explore the diverse cultures and textile traditions of Kuwait, the Balkans and the Uyghurs of Xinjiang. Within these distinct cultures, modern transformations have altered traditional textile practices as they sit at the intersection of twenty-first century societies. These transformations include changes in the processes and materials because of industrialization, loss of knowledge throughout generations and more. At the forefront, new innovations and evolutions are happening within the designs, processes and uses causing cultural shifts in how authentic textiles are valued and produced. Each presenter will explore the tradition and history of textiles in their respective regions, including specific roles they play in religious practice, life cycle ceremonies and as representations of culture. Each of the textiles will be discussed in relation to changing political, social and cultural landscapes and the resulting changes on their perceived value. As cultures are affected by the digital making and technology-driven world, what transitions in processes, techniques and uses are occurring as a result? Kuwait, the Balkans and the Uyghurs of Xinjiang have distinct textile traditions, yet their stories reflect long and complex histories that are facing new and uncertain futures.

Brooks Harris Stevens is an artist and Associate Professor at Eastern Michigan University where she is the Fibers program coordinator in the Art Department. Professor Stevens is continually inspired through the creation of installations and three-dimensional fiber-based work with interdisciplinary approaches that challenge the fiber medium. Her current research focuses on the mending of cloth, land and architecture inspired by various cultural observations. She has lectured on textile practices in Europe and the U.S. while exhibiting work in both solo, group and juried exhibitions nationally and internationally. Professor Stevens is currently preparing work for upcoming exhibitions in Tirana, Albania and Atlanta, Georgia.

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Brooks Harris Stevens

Associate Professor of Fibers, Eastern Michigan University

Finding Value: Mending Worn Paths of Cloth, Land and Architecture

Organized Session Participant: 10 E. Redefining Aspects of Textile Culture in the 21st Century within Kuwait, the Balkans, and the Uyghurs of Xinjiang

In our rapidly changing world, personal histories with textiles, land and architecture struggle to remain relevant. Inspired by travels to Albania and the Balkans, I have come to appreciate the rich and fascinating history of the region. Centrally located between Turkey and Western Europe, Albania was once a gateway cultivating the finest craftspeople such as weavers, lace and felt makers, dyers, woodworkers, tanners and metalsmiths. Twenty years ago, Albania became a democratic nation, moving away from Communism, which strongly held onto the traditional cultural practices. Albania's younger generations face contradictions; they can live in the past or adapt into a new and contemporary world. What makes the Albanian context unique is the condensed time period in which traditional craft has been lost to modern mechanization. The value and appreciation of traditions handed down from previous generations have given way to mass production, outsourcing, and devaluation of technique, materials and meaning, not only in Albania but worldwide. As an artist and observer, I have been greatly affected by my experiences, which has led to the creation of mending textile-based artwork that has been exhibited in Albania, Romania, and Prizeren, Kosovo as well as in the United States. Mending is a simple task that is performed in all cultures worldwide and is one that is accessible to all, but not always seen as necessary or as a way to preserve the close connection we develop with materials, space or environments. The question in today's world becomes, why mend when we can buy something new for little cost? Within this question lies the contradictions faced by so many cultures. This presentation will bring together intimate and personal reflections made from mending cloth to site specific architectural and landscape mending between past and present textile practices in Albania, the Balkans and the United States.

Bio, see above.

Cathy Stevulak

Director and Producer, Kantha Productions LLC

Threads

9 B. Media Session

Threads is a portrait of a female artist, her community, her culture. It tells the story of how Surayia Rahman, a Bangladeshi artist, transforms the ancient Bengali quilt work tradition of kantha to revive it and create internationally recognized art. Using her story-telling designs, she teaches other women to embroider elaborate wall hangings. They rise from the despair of poverty to supporting their families, leaving a legacy of beauty and sustainable livelihoods for generations to come. As a child, Rahman was a witness to the end of British colonial rule in India and was influenced by the culture of the Mughal Empire which the British replaced. Rahman's story ideas reflect her refined upbringing in Calcutta, and her struggles and identification with women's life and work upon her move to Dhaka following the partition of the sub-continent and the independence of India and Pakistan. Her inspirations hold her steadfast through turbulent times: separation from family, from a project she co-founded to teach young women to stitch and from the designs she created to support herself and others. Ultimately, her creativity and leadership draw hundreds of women to her home, and for twenty-five years they work together. Threads touches on themes including evolution of indigenous design, historical influences for contemporary design, intellectual property and sustainability of artisan enterprise. Surayia Rahman's designs, stitched by artisans of Bangladesh, have been gifted to world leaders and are also in the permanent collections of Royal Collection Trust (United Kingdom), Textile Museum of Canada, the Embroiderers Guild of America, Fukuoka Asian Art Museum (Japan), and Powerhouse Museum (Australia). Further background on her story is in the TSA Symposium Proceedings 2014: The Refining of a Domestic Art: Surayia Rahman.

Cathy Stevulak is a filmmaker and international program consultant. Her interest in textiles and the advancement of artisan enterprise, particularly in South Asia, led her to direct and produce the recent award-winning film, Threads. At the 2014 TSA Symposium, Cathy presented "The Refining of a Domestic Art: Surayia Rahman" which complements the story of Threads. Prior to becoming a filmmaker, Cathy lived around the world while working for organizations including United Nations Development Programme, the Canadian International Development Agency, NATO and CARE. Cathy is also interested in sustainable fashion and its relationship to global development.

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Rebecca J Summerour and Dana Moffett

National Museum of African Art, Smithsonian Institution

Exploring Origins and Power: The technical analysis of two Yoruba masquerade costumes

8 C. Authorship and Attribution

This technical analysis of two 20th century Yoruba Egungun masquerade ensembles in the collection of the Smithsonian's National Museum of African Art (NMAfA) investigates the fabrics and other materials in these colorful costumes. Egungun masquerades are traditions in which composite ensembles are worn and danced to commemorate lineage ancestors in West African Yoruba communities. Constructed from layered patchwork lappets, each eye-dazzling ensemble conceals its wearer with an assortment of fabrics and other materials, sourced locally and internationally. The materials include imported luxury fabrics, like velvet and damask, which have long histories in globalized trade; aso oke, a handwoven Yoruba fabric whose production changed dramatically in the 20th century; plastic films and synthetic fibers that reflect availability of modern materials; and political buttons that reflect 20th century political influences. This study builds on prior works that describe the contextual importance of Egungun in Yoruba culture and one conservation study about a revolutionary mount that was made for an Egungun at the Indianapolis Museum of Art. Consultations with scholars of Yoruba cultural material are helping to illuminate the cultural origins of the NMAfA's Egungun, while research into West African fabric history aims to identify the fabric types and their sources. Characterization of the varied materials will complement this information by identifying fibers, metals, and elastomers through polarizing light microscopy, and X-ray fluorescence and Raman spectroscopies. This will help date components in the costumes and plan for their long-term care. Evaluating materials in these large and complex garments expands the biographies of these particular Egungun, which have minimal provenance, while contributing to the scholarship of Egungun and the West African textile trade. Additionally, examining similar masquerade costumes in other museums will provide a comparative look at Egungun textiles and may contribute to understanding the aesthetics, provenance, chronology and cultural standards for their selection.

Rebecca Summerour is a Smithsonian Scholarly Studies Fellow at the National Museum of African Art. She earned a Master of Arts degree with a Certificate of Advanced Study from the Buffalo State Art Conservation Department (2012). She also graduated cum laude from Virginia Commonwealth University with Bachelor of Fine Arts degrees in Crafts and Art Education (2004). Her specialty bridges the textiles and objects conservation disciplines.

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Moffett, Bio, see above.

Maleyne M Syracuse

Independent Scholar and Curator

Russian Kashmir-Style Shawls — A Global Style Connected by Trade to Local Practice

2 D. Collecting Collectables: Shawls, Velvets and Kilims

Kashmir shawls were essential fashion accessories for stylish women in 19th-century Europe and came to be produced in Europe as local manufacturers capitalized on demand. While French and British shawls are well known, Russian producers created their own unique versions, which provide a fascinating example of a global textile shaped by trade and local technology and economy. Initially imported from India, authentic Kashmir shawls were handwoven and very expensive. The French and British came to dominate European Kashmir-style shawl production using draw looms and jacquard looms, allowing for large-scale production at low cost for a mass market. In the early 19th century, Silk Road land routes brought trade goods, including authentic Kashmir shawls, through the area of Nizhny Novgorod in Russia. Nizhny Novgorod was home to a bustling marketplace where merchants often sold imported goods before the caravans continued. This region was also home to several small, estate-based textiles workshops which produced elaborate handwoven pileless carpets using reversible, plain weave, dovetail tapestry construction. The weavers were enslaved serfs, many of whom were talented, skilled, and specially trained artisans. Recognizing local demand for the imported textiles, the Nizhny Novgorod workshops successfully adapted shawl production to the local handweaving techniques. By 1808, enslaved serfs were handweaving very fine, identical two-sided fabrics. They created distinctive, complex designs by adapting the Kashmir "boteh" motif with realistic representations of native Russian flowers. Reversible shawls were unique to Russia for almost fifty years, winning prizes for their beauty and craftsmanship at local and international exhibitions, including London's Crystal Palace Exhibition of 1851. After the abolition of serfdom in Russia in 1861, the cost of labor to handweave reversible shawls was prohibitive and production came to an end.

Maleyne Syracuse is an independent scholar and curator. She received her MA with Honors from the Parsons New School for Design/Cooper Hewitt, Smithsonian Design Museum joint program in the History of Decorative Arts and Design. She volunteers in the Cooper Hewitt's Textile Department, researching and writing about textiles in the collection. She has presented papers at "New Directions," TSA's 14th Biennial Symposium and at "Color/Forms," Parsons/Cooper Hewitt's 24th Annual Decorative Arts and Design Graduate Symposium. Maleyne is President of the Board of Directors, Peters Valley School of Craft; Treasurer of the Textile Society of America; and an avocational weaver and felt maker.

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Helen Trejo and Tasha Lewis

Graduate Student, Cornell University

New York's Fiber Legacy: Farmers, Sheep, and Manufacturing Capabilities

3 E. Tracing Crosscurrents

Abstract, see Lewis, above.

Helen Trejo is a PhD student in Fiber Science & Apparel Design at Cornell University. Her research interests include the intersection of clothing and agriculture, including fiber farm and fashion entrepreneurship, farmworker labor, and transparency in the fiber to fashion supply chain. Helen received her MA at Cornell University in Apparel Design, and her BA in Fashion Design from the University of California, Davis.

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Kelly Thompson

Artist and Associate Professor of Fibers and Material Practices, Concordia University

Artist at Sea: Codes and Cargo

1 E. Textiles Without Borders

In January 2015 I arrived in New Zealand as a passenger aboard a container ship, twenty-five days after departing from Charleston, South Carolina. Drawing on this experience and making connections with parallel studio research into digital jacquard weaving, this paper addresses material translations of the digitally implicit. Invisible digital systems surround us, at sea and on land, in the tools we depend on and like to use. What changes occur when these elements are materialized? Shipping containers or 'boxes' have become ubiquitous, travelling our roads, rails, ports and open seas. We resist the global implications – environmental, social, economic – that container ships enable, the movement of 90% of all materials and goods for processing and subsequent distribution from sites of extraction or cheap labor onto international markets. The shipping network often seems invisible, until something goes wrong. The workforce and technology that track individual containers as well as the shipping routes and weather systems are complex and dynamic: I observed these closely during my sea voyage, collecting this as source data for artworks and conversion into woven structures into a broader research project. This presentation features work from that project, entitled "Material Codes: Ephemeral Traces," which is a Québec government-funded (FRQ-SC) three-year artist research-creation project that focuses on jacquard weaving, training and participation in questions pertaining to the digital. One part of the project involves collecting digital data from contributors, which is then translated and woven by student research assistants. A second part involves developing artwork that visually and materially explores the relationship between digital data, trustworthiness, tracking and fallibility and asks what we are confronted with when data goes wrong. When do we notice our ubiquitous technology? How does this communicate our current economic, cultural, or environmental practices? How do textiles navigate and figure in this trade?

Bio, see below.

Kelly Thompson

Associate Professor of Fibers and Material Practices, Concordia University, Montreal, Quebec, Canada

From Figured Silks to Pixelated Screens

Poster Session

The Jacquard loom's history tells a story of technological advance, labor struggles, and the divide between industry and fine art. Since the "Canut Revolts" in nineteenth-century France, this binary-code-operated technology has played a key role in the development of the textile industry and of weavers' rights. Jacquard loom access for artists interested in the medium has been a recent development. At Concordia University in Montréal, Professor Kelly Thompson has facilitated opportunities for research assistants to pursue technical and conceptual innovation through workshops, skill-sharing and collaboration. Geneviève Moisan's and Sophia Borowska's research promotes the conceptual richness of Jacquard weaving by navigating ideas around skill, historical context, craft, technology, and labour in their practices. The poster presents both artists' research, historical and contemporary source material, processes, and finished works. Borowska's work translates poor-quality video screenshots into abstract double-sided weavings. The poor-quality image is digital excess, produced by the globalization of online image- and video-sharing, and cultures of re-mix and appropriation. The astounding amount of content available online makes one question its use, its uploader's intentions, its journey through different media, and its value to society. These screenshots are low on the hierarchy of images, but translated into the historically and politically loaded Jacquard weaving technology, they become a visual collaboration between humans worldwide and digital machines. Taking nineteenth-century Jacquard woven silk scenes and the approaches of new materiality as starting points, Moisan's work weaves the fine line between discomfort and anticipation, between presence and the definition of non-places. These portraits of characters, of passersby, work to materialize the new relationships that form in public spaces. Her work with the Jacquard loom focuses on re-actualizing ancient French images and techniques – especially brocades - in a quest to express contemporary concerns and preserve artisanal techniques through means of the digital.

Kelly Thompson (Associate Professor of Fibres and Material Practices at Concordia University in Montréal) is the Principal Investigator of the Material Codes: Ephemeral Traces project, funded by FQRSC, Quebec Government. Sophia Borowska and Geneviève Moisan have taken classes and been supervised by Thompson and are currently working as Research Assistants on the project. As a mentor, they were encouraged to co-present a poster on their own individual creative research that overlaps with our collaborations in the project.

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Linda J Thorsen

Historian, Instructor and Freelance Writer

The Merchants and the Dyers: The Rise of a Dyeing Service Industry in Massachusetts and New York, 1800-1850

6 A. Beyond Indigo

Histories of dyeing in the U.S. tend to emphasize home craft processes, early textile manufacturing or the growth of synthetic dyes. But surprisingly, in the first decades of the nineteenth century, a vibrant independent dyeing service industry emerged in the United States. Using natural dyes, working with a variety of fibers, and developing sophisticated skills and equipment, these dyers served elite households, import merchants and retailers by taking in cloth, garments or home furnishings. They cleaned, bleached and/or dyed them, and returned them "like new." Adapting business models from London and Europe, firms initially relied on skilled immigrants but rapidly transferred technical knowledge to Americans. Examining businesses owned and operated by the Barrett family of Malden, Massachusetts and Staten Island, New York, this paper traces the growth of the industry in the early nineteenth century. Advances and commercial success in dyeing were driven initially by dyers' connections to import merchants operating in the ports of New York and Boston rather than by textile manufacturers. Factors facilitating expansion included rapid proliferation and distribution of newspapers, wartime interruptions in imports, and protection of intellectual property. Access to a profitable retail (household) market helped to mitigate dependence on a powerful merchant class. In effect, households subsidized the significant wholesale dyeing business that reduced merchants' import risk. This paper exposes some of the ways households and merchants repurposed textiles during the early nineteenth century. In addition, it illuminates attempts by American import/export merchants to capture a greater share of value at the expense of producers in India and elsewhere by fostering U.S. dyeing and printing and shaping provisions of the U.S. Tariff Act of 1824.

Linda Thorsen is a historian, writer, and instructor. She began her career as a software technical writer and worked for many years in the software industry as a writer, manager, and marketing consultant. She currently runs her own business as a freelance commercial writer and has been a teaching assistant for history courses at Harvard Extension School. She holds a B.A. in English Literature from Swarthmore College, an Ed. M. from Harvard Graduate School of Education, and an ALM (Master of Liberal Arts) with a concentration in History (2015) from Harvard Extension School.

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Lynn C. Tinley

Independent Scholar

Session Organizer: 6 B. Schoolgirl Needlework Samplers: A Complex Narrative

Embroidered textiles provide clues for documenting migration patterns as well as the resulting transnational influences on women's needlework, creating a visual record of decorative design on the move. Women who migrated to the American colonies, and then subsequently settled in different communities throughout the country, brought with them textile traditions and needlework techniques rooted in European history. The designs and techniques, as well as the functionality of the varying textiles, were passed down to new generations of girls born to these pioneering women.

The tradition of working embroidered samplers as a schoolroom exercise gained wide popularity in Europe in the mid-seventeenth century. Ostensibly a record of stitching techniques and patterns, close examination of samplers worked up through the nineteenth century reveals a pedagogical function beyond embroidery skill. A study of design aesthetic and linguistic elements can provide a rich story of broad cultural and religious influence. Visual differences in girlhood samplers – overall designs, decorative motifs, needlework techniques, and linguistic elements – help to distinguish the diverse and persistent cultural influences of colonizing countries and their needlework traditions.

This session will explore sampler making traditions in four regions of the world: Norfolk, England, colonial Rhode Island, the Carolina Low Country, and early Louisiana. Each provides a rich database from which to study the varied ways in which culture, religion, nationality, and trade can influence the needlework of a girl's hand in the schoolroom environment.

Dr. Lynn C. Tinley, PhD, American Studies from Emory University in 2012. Her primary research focuses on early American material culture with an emphasis on textiles and embroidery. Samplers and female education are important components of her research, which relies heavily on the influence of religion in colonial American culture. Her dissertation explored the ways in which distinctive regional cultural and religion were reflected in schoolgirl needlework of the early colonial period. Lynn is strongly committed to the textiles field; her educational and research activities include work with Andean textiles, textile conservation, quilts, museum studies, modern textiles, and embroidery.

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Lynn C. Tinley

Independent Scholar

The Rich Tapestry of Influence in Rhode Island Sampler Aesthetic

Organized Session Participant: 6 B. Schoolgirl Needlework Samplers: A Complex Narrative

Rhode Island was an intersection of people who came to the region with a variety of cultural backgrounds, religious beliefs and political preferences during the seventeenth and eighteenth centuries. The resulting tapestry of influences is evident in settlement patterns and economic activity, as well as in the various aspects of material culture. With the initial wave of settlement was the natural influence of Boston and its Puritan heritage. As the colony matured, it, along with all of the American Colonies, developed a unique voice and identity while continuing to experience an inflow of people, ideas, and cultures.

This paper will explore the ways Rhode Island schoolgirl samplers are exemplary of the interplay of culture, people, religion, and design aesthetic. The samplers studied were worked between 1715 and 1795, a time of immense change and upheaval in American history. The change and upheaval was magnified in the small, religiously-charged colony. The samplers were worked in Newport, Providence, and Warren – each important seaports heavily influenced by political change and transnational interaction.

Rhode Island samplers were among the first American schoolgirl embroideries to be recognized by textile scholars as a distinctive group with extraordinary visual appeal. The earliest group of samplers was worked in Newport and, as would be expected, strongly resembled contemporary samplers from Boston. A design aesthetic characteristic of Rhode Island, however, emerged in the early period of sampler-making and eventually developed distinctly between the important, and often competing, seaport towns of Newport, Providence, and Warren. Within this broad aesthetic, each seaport town produced a style that was distinctly reflective of the unique influences on that town's culture. These impressive samplers are not only exceedingly beautiful to look at, but also include some of the most meaningful imagery from a religious, political, and cultural perspective.

Bio, see above.

Lynn C. Tinley

Independent Scholar

Beautiful and Conspicuous Damasks in 18th Century Charleston

4 B. Sumptuous Cloth: Aesthetics, Class and Nation

The first allusions to linen fabric, whether religious, poetic or historical, are found in the eighth century B.C. in Homer's Iliad and Odyssey, the writings of Greek historian Herodotus from around 450 B.C., and in the Old Testament (particularly in "Genesis" and "Exodus"). Linen and global commerce have gone hand-in-hand for centuries, from the linen cloth of Ancient Egypt to the Byzantine weavers of the 6th century to Dutch linen of the 17th century. However, information about the actual private ownership of linen begins in the 13th century as evidenced in death inventories. By the 17th century, linen cupboards would be stacked with tablecloths and sheets, a sure sign of wealth and a signature of transnational cultural exchange.

The story of the global sharing of linen and linen cloth is exemplified in six damask tablecloths, dated 1797 and 1798, in the collection of the Museum of Early Southern Decorative Arts (MESDA). The tablecloths belonged to the Alston family of Charleston, South Carolina. The Alstons of the late 18th century represented a wedding of a number of wealthy, prominent families who had called Charleston home since the beginning of the colony in the late 17th century. The families themselves are exemplary of the breadth of global migration and trade activities during the 17th and 18th centuries.

The MESDA damasks are representative of the figured damask weave textiles popular in Europe in the 18th century. Charleston merchants were importing such damask and diaper table linens as early as 1733. The largest tablecloth would have accommodated a dining table that was approximately 18 1/2 feet long, with a design that is a stunning synthesis of decorative motifs with the theme of harvest and abundance. These impressive damasks provide a fruitful study of the wide-ranging connections between people and cultures through textiles over time.

Bio, see above.

Tomoko Torimaru

Lecturer, Kyushu Nutrition Welfare University

Tablet Weaving in Myanmar

1 D. Displaying and Keeping Back: The Production of Value

Tablet weaving in cotton is used to make a wrapping band for a Buddhist sutra in Burma (now Myanmar). It is one of the oldest techniques of expressing patterns, including script, with a warp thread. It is practiced in an extremely limited area and was considered a rare weaving technology. However, in the past it was developed to a level of highly skilled production among the people of Burma. The technique produces four different textures/patterns: warp-twine weave, double-faced weave, double-plain weave and warp-twine weave with three threads. The scripts on the band reveal the patronage to Buddhist beliefs and sometimes the provenance and date of the textile. There is documentation that confirms that this type of weaving was practiced from 1892 through 1928, and was used to wrap the sacred book of palm leaf manuscript of Myanmar, called "Sar Htoke Kyo." It has been reported that this weaving technology became extinct, but fortunately, I was able to locate the technical information preserved by the faculty at a weaving institute established by the British in 1914 near Mandalay. However, modern bands in synthetic yarns do not have intricate patterns such as script. This paper will discuss tablet weaving techniques handed down among the Burmese people and investigate the culture, historical significance, and new movements.

Tomoko Torimaru received her PhD from Donghua University, Shanghai, in 2004 in the field of history and technology of Chinese textiles. Her dissertation title is "Study of the Origin, Development, and Dissemination of Warp-float, Warp-faced Plain Weaving in China." From 1995 she conducted research primarily in southwestern China and co-authored two publications with Dr. Sadae Torimaru on the material culture of the Miao people, focusing on growing plants, making dyes and yarns, weaving, dyeing, garment making, and all the associated skills and techniques.

Helen Trejo

Graduate Student, Cornell University

Exploring Fiberscapes

9 B. Media Session

Exploring Fiberscapes provides an educational narrative about fiber agricultural tourism in New York State. Washington County is in eastern New York and has the highest amount of fiber farms in the state. The county hosts an annual Fiber Tour every spring, which provides an opportunity for the public to visit local farms, learn from farmers, and interact directly with their animals including sheep, alpacas, angora goats, and angora rabbits. Washington County has a strong history as a wool growing county based on the ideal terrain for raising sheep. The Washington County Fiber Tour is an emblem of the county's continued fiber legacy in New York State. The co-producers, Helen Trejo and David Arellanes, went on the Washington County Fiber Tour during April, 2015 and highlight their learning outcomes from visits to ten fiber farms. They provide insight about the diverse breeds of fiber animals, their origins, shearing and skirting demonstrations, as well as the farm-to-shelf business model. The film provides a brief snapshot of each farm and is meant to encourage others to learn more about fiber farms in their local vicinity. Although Fiber Tours may not exist in all states, several fiber farmers welcome visitors as a way to expand knowledge about their work to the broader community. Special thanks to Professor Tasha Lewis and the Human Ecology Alumni Association Grant

Bio, see above.

Marta D. Turok

Anthropologist, Ruth D. Lechuga Folk Art Research Center and Franz Mayer Museum, Mexico City, Mexico

Session Organizer: 3 B. The Ikat Rebozo in Mexico: Historical Clues and Technological Features of a Unique Garment

The Mexican ikat rebozo is a garment whose origin is enigmatic, apparently born among the castes during the Colonial period. The possibility of a pre-Hispanic origin of the ikat technique is one of the most suggestive aspects of present research as plangi and trikrit evidence have been confirmed. However, the importance of transatlantic exchanges, both from Asia as Europe are also feasible. Its use transcended classes and time, becoming emblematic of the Mexican woman. Evidence includes graphic, literary and physical examples spanning almost 500 years. Various researchers have been delving into finding its roots and tracing its evolution, proposing hypothesis while more key documentation might be found. Another important aspect is its productive process, the intricate and particular ikat patterns done on both the backstrap and treadle looms make the Mexican ikat rebozo distinctive of similar garments from Guatemala and Ecuador. Another aspect being documented is production centers over time and their rise and fall. Today, the Mexican ikat rebozo faces serious challenges that are putting its future at risk. Making researchers and consumers aware through outreach programs and promotion are geared to raise consciousness, improve income and incite young people to become involved in the productive process.

Born in Mexico, Marta Turok's parents were American ex-pats. She received her undergraduate and master's training in anthropology at Tufts, Harvard and the National Autonomous University of Mexico (UNAM). In 1996 she completed a Marketing Certificate Program at UC Berkeley. She has worked with the Harvard Chiapas Project, the

National Indigenous Institute, the Department of Popular Cultures, which she headed from 1986–1988 and at FONART. She has done various studies, curated exhibits with Folk Art and product development relating to textiles. For the past 10 years she has been working with rebozo producers and raising awareness of their challenges.

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Marta D. Turok

Anthropologist, Ruth D. Lechuga Folk Art Research Center and Franz Mayer Museum, Mexico City, Mexico
and Fall of Production Centers for the Mexican Ikat Rebozo

Rise

Session Organizer: 3B. The Ikat Rebozo in Mexico: Historical Clues and Technological Features of a Unique Garment

Specific information for the ikat rebozo and fringe-maker production centers is being researched and interesting facts are coming to light, particularly for the nineteenth and early twentieth centuries. Raw materials and their provenance are key to understanding part of the economic and historical geography linking crosscurrents, labor and exchanges between Mexico, Europe, the USA, Asia and within Latin America. For example, we have found that very fine English cotton thread, 200 caliber was produced in the Manchester district of England and made its way into Mexican rebozos as early as 1871 and at least until the 1930s when Elsie MacDougall researched the area of Toluca and collected specimens now in the American Museum of Natural History. Oral tradition with older rebozo weavers has confirmed this. Other aspects include following silk farming over time and centers that produced silk rebozos. The invention of rayon silk also impacted rebozo making in the early twentieth century until factories were set up in Mexico in the 1930s and closed towards the end of that century, now it is imported from Southeast Asia. During the twentieth century it is possible to trace where some workers migrated to and from setting up workshops especially in the central areas of Mexico. Even government regulations in the early 1970s played a big part in the closing of numerous centers. This paralleled shifting behavior among traditional rebozo consumers that have been creating new opportunities for distinctive one-of-a-kind pieces. We will also trace some stylistic similarities in certain fringe-making techniques and provenance from some of the earliest rebozos to the present.

Bio, see above.

Deborah Valoma

Professor of Textiles, California College of the Arts

Session Co-Organizer: 10 A. Chromophilia / Chromophobia: Race, Sexuality, and Masquerade

In the nineteenth and twentieth centuries, the socially-constructed theories of race and sexuality were reinforced—and transgressed—by layering the body in color-coded cloth. Hierarchies of color classified bodies through chromophilic and chromophobic strategies within the anxiety-filled landscape of erotic cross-racial and cross-gendered performance. Defining cloth as skin and skin as cloth, a deeply entangled set of concepts on race, gender, and sexuality emerged. Colonial ideologies privileged white skin as a signifier of moral and sexual purity, defined black skin as deviant. The pseudoscientific alignment of black skin with animal hide affirmed the notion that black bodies were sheathed in a second skin—incapable of being nude or vulnerable. If black bodies were clothed, black cloth on the white body can be analyzed as racial masquerade, temporarily inscribing the sexual availability attributed to the black female body, with its connotations of desire and desirability. In contrast to virtuous white cloth, which was coded with tropes of passivity, the blackening tactic in fashion and film signaled the white female's sexual agency—at once titillating and potentially dangerous. As a powerful tool in the act of passing, cloth conceals and reveals mutable identities along a fluid continuum. Cross-boundary performance capitalizes on racial and sexual stereotypes, but also challenges the enforcement of polarized norms, proposes the veracity of imitation and deconstructs the assumed authenticity of the original. From the sexual pathologization of the Hottentot Venus to Josephine Baker's defiant performance of glossy nakedness as the Black Pearl; from the black gown of John Singer Sargent's *Madame X* to Lana Turner's beguiling white costumes in *The Postman Always Rings Twice*; and from the melodrama on passing, *Imitation of Life*, to contemporary artist Ming Wong's jumbled masquerades in *Life of Imitation*—this panel analyzes the porous slippages of race and gender acted out through the metaphors of cloth and color.

Deborah Valoma is an artist, professor, and chair of the Textiles Program at California College of the Arts, where her specialized field of research, writing, and teaching is the cultural history of textiles as a global aesthetic practice. In addition to teaching graduate and undergraduate courses textile history and theory, she has written articles, presented papers, and curated exhibitions. In 2014 she published *Scrape the Willow Until It Sings: The Words and Work of Basket Maker Julia Parker*, which won the Gold Medal for Contributions to Publishing from the Commonwealth Club of California.

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Deborah Valoma

Professor of Textiles, California College of the Arts

Blackwash / Whitewash: The Postman Always Rings Twice

Organized Session Participant: 10 A. Chromophilia / Chromophobia: Race, Sexuality, and Masquerade

Nineteenth-century natural historian Lorenz Oken theorized a racialized hierarchy of the senses, in which the intellectuality of the European eye-man was situated at the top and the carnality of the African skin-man at the bottom. Oken's scheme codified prevailing associations of black skin with the darkness of hypersexuality and white skin with the paleness of sexual purity. The black-white binary was elegantly depicted by John Singer Sargent in his 1883 antithetical portraits, *Madame X* and *Mrs. Henry White*. *Madame X*'s ebony-colored gown and later-painted-out fallen shoulder strap challenged Margaret Daisy White's demure ivory satin and tulle, and created such an uproar that one critic wrote: One more struggle and the lady will be free. The notorious *Madame X* foreshadowed the use of black as a chromatic, racially-coded insignia of unruly sexuality for decades. Best illustrated by silent-movie vamp Theda Bara's pseudo-oriental drapery in *Sin* (1915) and Rita Hayworth's poised-to-fall-off gown in *Gilda* (1946), black cloth was inherited like a hand-me-down by the black-hearted, libertine—the femme fatale. In contrast, the hyper-white costumes of film noir classic *The Postman Always Rings Twice* (1946) were designed to camouflage the all-too-palpable sadomasochism of James Cain's 1934 novel. The clever subterfuge sanitized Cora's murky appetites, but also bathed her in a white heat that promised to erupt at any moment. As director Tay Garnett commented, dressing Lana in white somehow made everything she did seem less sensuous. It was also attractive as hell. The cinematic Cora, played by platinum-blond Lana Turner, replaced Cain's original dark-haired wildcat who vehemently declared, I'm just as white as you are. Cora's true colors were cast through a seductive double racial masquerade—first blackwashed and then whitewashed. In *The Postman Always Rings Twice*, color and cloth are folded into a complex set of cultural narratives about race and deviant sexuality.

Bio, see above.

Lisa M VandenBerghe

Graduate Student, Concordia University

Early Modern Needlework Pattern Books: Tracing the International Exchange of Design

7 B. Historical Modernities of Fiber Arts

The printing press made early modern pattern books for needlework an affordable source of highly desired artwork for the emerging middle class to imitate the embroidery of their betters, and these books offer historians a way to trace the international exchange of needlework designs, as well as social expectations of women's work. Publishers of the 16th century were commercially motivated and collected images and designs that they felt would be popular and drive sales. Later, needlework pattern books of the 17th century introduced the lessons on female virtue that have become universally associated with the books in modern times. The publishers' messages regarding women's work varied and offer a valuable contribution to the discussion of universal and regional early modern social expectations. Sometimes, contrary to the social expectation, is the evidence of women's agency in the execution of designs they chose to work, and these choices also cross international boundaries. Designs were sourced from many places, including pattern books previously printed in other countries. With no concerns about plagiarism, some designs were directly lifted. This is one clue that makes it possible to trace back through time the flow of designs, as they moved from one country to another.

Another geo-marker is found when identifying publishers who printed editions that were in languages other than their native tongue, implying they were meant for international trade. Early modern needlework pattern books offer a unique filter for evaluating the international context of the textile practice of embellishment as well as their loaded social messages. By examining extant textiles, artwork, and written accounts, the international spread of embroidery designs in the early modern period can be better understood.

I officially began my career in costume design in 2003, the same year I graduated Summa Cum Laude from the Fashion Institute of Design & Merchandising in San Francisco, California. In 2013, I graduated from Arizona State University with the same high honors in History, and currently attend Concordia University, Montreal, as a History Master's student with plans to pursue a PhD. Historical costumes and crafts have been life-long passions. It has been natural to incorporate them into my research of women's material culture between 1300-1800. My current research focus is on needlework pattern books of the early modern period.

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Storm Janse van Rensburg

Head Curator, SCAD Exhibitions

Site Seminar Organizer: Curator-led Tour of SCAD Museum of Art Exhibition

Join the curators on an in-depth tour of the SCAD Museum of Art's current exhibitions. The SCAD Museum of Art showcases work by acclaimed artists, providing opportunities for students from all majors to learn from art world luminaries and expand their artistic points of view. Mounting more than twenty exhibitions each year, the museum has presented renowned artists including Jane Alexander, Uta Barth, Lynda Benglis, Alfredo Jaar, Sigalit Landau, Liza Lou, Angel Otero, Yinka Shonibare, Kehinde Wiley and Fred Wilson. The museum building itself is a work of art, demonstrating the university's ongoing commitment to historic preservation and adaptive reuse. Constructed in 1853, the original walls feature handmade Savannah gray bricks, forming the oldest surviving antebellum railroad depot in the country. In 2011 architect Christian Sottile, a SCAD alumnus and dean of the SCAD School of Building Arts, transformed this National Historic Landmark into an award-winning, modern museum building. The tour will include insights into the dynamic solo exhibitions on display, and provide a closer look at the work of Radcliffe Bailey, Carlos Cruz-Diez, Saya Woolfalk, Andres Bedoya and Michael Joo, in relation to overarching themes of this year's Symposium, Crosscurrents: Land, Labor and the Port.

Storm Janes van Rensburg, born in Vryheid, South Africa in 1972 is a contemporary art curator and writer with experience in various international contexts. Janse van Rensburg has curated a number of group and solo exhibitions and worked with institutions including Galier Judin, Haus der Kulturen der Welt, SAVVY Contemporary, Iwalewaha, and the Neuer Berliner Kunstverein in Germany, the Johannesburg Art Gallery and the National Arts Festival in South Africa. Additionally, he has edited a number of exhibition catalogs and has written for various print and digital publications including African Arts, Art South Africa, Metropolitan M, Canvas and Contemporary, among others. Janse van Rensburg serves as SCAD head curator of exhibitions.

Pauline M Verbeek-Cowart

Professor and Chair of Fibers, Kansas City Art Institute

The Nature of Collaboration in the Digital Age

2 B. Making Together: Collaborative Production Today

The tapestries that adorn the walls of the Cathedral of Our Lady of the Angels in Los Angeles, California are arguably the most spectacular examples of contemporary tapestry weaving. Through their epic scale, tactility and sheer beauty, they communicate persuasive content and create an unparalleled visual experience: the work of a truly magnificent collaboration. Iris Van Herpen, a Dutch fashion designer and trendsetter in the use of 3-D printed textiles, is dazzling the world with her creations: the result of a sophisticated and highly technical collaboration with a Belgian architect and Materialise, a 3-D printing software and services company. My own creative practice is deeply rooted in hand weaving, using both dobby and jacquard looms. My area of expertise is in research related to explorations in the intersection of material, weave-structure and finishing that take cloth into a novel dimension. I have experience with industrial looms but have always developed ideas in the setting of an individual studio practice. This year I collaborated with Bethanne Knudson, design director at the Oriole Mill in Hendersonville, North Carolina and founder of the Jacquard Center. Bethanne's fine art training and technical expertise with software and hardware related to the textile industry and my experience with the translation of image and material into woven form spurred a dialogue that resulted in a breathtaking triptych.

In this paper I am presenting examples of collaborative practice across borders. I will show images and video clips highlighting the production process and will focus on ways collaborations in the digital age are shaped by technological aspects of globalization. I am also going to discuss issues surrounding authenticity, division of labor, value and ownership as they relate to the production of these textiles as contemporary fine art objects.

Pauline Verbeek-Cowart is Professor and Chair of the Fiber Department at the Kansas City Art Institute. A native of the Netherlands, she received her BFA (1982) in Fine Art from the Maryland Institute and her MFA in textile design from the University of Kansas (1995). Ms Verbeek-Cowart's academic and Fine Art careers have garnered her numerous awards including the Kansas City Art Institute's Excellence in teaching award (2007) and the 2008 Kansas Arts Commission Master Fellowship in Visual Art/Fine Craft. Her work has been exhibited extensively in both national and international venues including France, Austria, Germany, Japan, Korea and Australia.

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Belinda J. von Mengersen

Lecturer, National School of Arts, Australian Catholic University

Session Organizer: 7 C. Allegory and Subversion: Contemporary Stitch Narratives, Cross-cultural Influences and International Perspectives

Recent international stitch and embroidery practices offer a unique insight into textiles within contemporary visual arts practice. Stitch and embroidery practices have recently re-emerged and gained significant currency as a contemporary art form in the USA, including through the exhibition, *Pricked: Extreme Embroidery* at the Museum of Art and Design, New York in 2008; and in the UK through events such as *The Subversive Stitch Revisited: the Politics of cloth*, a symposium and exhibition sponsored by the Whitworth Art Gallery and Goldsmiths College, London held at the Sackler Centre for Arts Education at The Victoria and Albert Museum in London, November 2013, and in the recent Ararat Regional Art Gallery and NETS Victoria, Australian touring exhibition 'Slipstitch'. International contemporary stitch experts including artists, educators and curators from art schools in the USA, UK and Australia will discuss this recent re-emergence of stitch-based work in contemporary textiles and fine art exhibition practice. They will consider how cross-cultural linkages have long informed the development of this work in particular through art school-based contemporary embroidery programs, and the historical and ongoing interchange between these three countries. The papers will discuss specific examples of this phenomenon including new research textile research centers and collections, notable exhibitions and artists. This session will comment on the extraordinary mix of skilled and unskilled artists using traditional simple hand embroidery techniques right through to large-scale digital embroidery artwork installations. It will also re-consider stitch and embroidery in terms of its known capacity for subversion and double-meaning, and discuss why and how so many contemporary textile artists are turning to stitch and embroidery practices to poignantly narrate their personal and universal stories.

Dr. Belinda von Mengersen – conceptual curator for *Slipstitch*, 2015 is an artist, curator and academic specializing in textiles. She studied textiles at Goldsmiths College, University of London then completed a PhD at the University of Newcastle, Australia. Her writing has appeared in publications including *Craft and Design Enquiry*, *Textile: Journal of Cloth and Culture*, and the *Journal of Textile Design, Research and Practice* and the TSA 2014 proceedings. The curatorial premise for *Slipstitch* was defined by her PhD research into contemporary embroidery and its relationship to drawing. She is lecturer in Technology (Textiles) at the Australian Catholic University, Sydney.
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Belinda J. von Mengersen

Lecturer, National School of Arts, Australian Catholic University

Slipstitch: a Survey of Contemporary Narrative and Stitch Practices in Australia

Organized Session Participant: 7 C. Allegory and Subversion: Contemporary Stitch Narratives, Cross-cultural Influences and International Perspectives

Slipstitch presents an Australian perspective on the contemporary uptake of stitch and embroidery by a new generation of artists. Long overdue, it is first national survey of contemporary stitch and embroidery practice to be undertaken in 29 years. This exhibition includes work by emerging artists contextualized alongside the work of established artists to offer an insight into the historical progression of practice, ideas and cross-pollination that has occurred, especially between the United Kingdom and Australia. *Slipstitch* considers the growing pursuit of figurative embroidery in recent contemporary art. The exhibition explores the slippage that occurs between art and craft, drawing and stitching, concept and execution and technique versus intuition. Embroidery used as a drawing tool has become a medium for autobiographical storytelling, figurative gestures, text, cultural symbolism or nuanced metaphors. In material culture, embroidered objects have often been read literally and relegated to a domestic framework. The works included in *Slipstitch* address such preconceptions, exploring what embroidery becomes once it moves away from regular pattern, motif or decoration and becomes instead a tool for personal and political narrative. *Slipstitch* considers how stitch and embroidery is used now, and suggests a certain slippage between the traditional and contemporary approaches to embroidery and subversive adaptations. The exhibition also unearths artists who have come to use embroidery somewhat accidentally in pursuing a divergent practice that seeks to confront the hierarchy of materials by adopting practices marginal in the history of art.

Bio, see above.

Lisa Vinebaum

* Founding Presidents Award Nominee

Assistant Professor of Fiber and Material Studies, School of the Art Institute of Chicago

The 'New' Subversive Stitch

Organized Session Participant: 7 C. Allegory and Subversion: Contemporary Stitch Narratives, Cross-cultural Influences and International Perspectives

This paper will explore contemporary understanding of the subversive stitch, originally theorized as a way of understanding women's needlework as an expression of domestic skill, piety, and idealized femininity in Western Europe from medieval times through the turn of the twentieth Century. This paper will consider the elision of immigrant and non-white women from historical accounts of the subversive stitch, considered to be sewn, material gestures of self-assertion and resistance. Today, the gendered, classed, and racialized histories of needlework continue to serve as inspiration and source material for artistic production, and accordingly, this paper will theorize current iterations of what may be described as subversive sewing by contemporary artists. In so doing, it will expand the scope of gendered sewing beyond that of women, and consider how transgender and gender queer artists are using stitch to destabilize traditional gender binaries. The presentation also charts a substantial move from sewing as a solitary, private, domestic activity, to one that is increasingly public, participatory, and socially engaged. By analyzing sewing in the works of contemporary artists such as Aram Han Sifuentes and Danica Maier, the presentation will

explore how sewing may create spaces for discursive formation and community building, and it will reflect on the political nature of genders, labor, and home work in the larger context of economic globalization and precarity.

Dr. Lisa Vinebaum is a critical writer, artist and educator. She is an Assistant Professor in the department of Fiber and Material Studies at the School of the Art Institute of Chicago, and the Associate Editor of the journal *Textile: Cloth and Culture* (Routledge). Her investigations explore precarity and the performance of labor under late capitalism. Publications include contributions to the Handbook of Textile Culture (Bloomsbury), The Companion to Textiles (Wiley Blackwell), Danica Maier: Grafting Propriety From Stitch to Drawn Line (Blackdog Books), and Caught in the Act II (YYZ Books). Lisa Vinebaum holds a PhD from Goldsmiths, London.

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Lisa Vinebaum

Assistant Professor of Fiber and Material Studies, The School of the Art Institute of Chicago

Performing Globalization: Movement, Migration and Materiality in the Work of Anne Wilson and Mandy Cano Villalobos

1 E. Textiles without Borders

This paper explores the impacts of economic globalization on the textile industry, considered in fiber-based performance works by artists Anne Wilson and Mandy Cano Villalobos. Globalization is an economic phenomenon, but it is also a social and intersubjective one. The artists under study respond to globalization, Wilson through the deployment of hand weaving, and Cano Villalobos using hand embroidery. Each artist performs the repetitive motions that textile work requires to draw attention to the devastating effects of globalization on individuals and communities in the USA and beyond. Wilson's projects, "Local Industry" (Knoxville, Tennessee, 2010) and "Walking the Warp Manchester" (Manchester, UK, 2012), reflect on the demise of the textile industry in the United States and Britain, the result of increasingly deregulated global trade. Cano Villalobos's series of sewing performances, "Voces" (Voices), explores the violent impact of apparel manufacturing in Mexico, where numerous factories were established as a result of free trade. In analyzing these projects, this paper traces a history of global movement in the textile industry from the European conquest to today, locating globalization's contemporary effects — deskilling, economic precarity, migration, low wages and poor working conditions — within an historical trajectory of industrialization and deindustrialization within and across national borders. Yet globalization has also spurred new types of collaboration and community building, together with modes of artistic production which seek to expose its unsavory impacts, as evidenced by projects by Wilson and Cano. An analysis of their works can contribute to a greater understanding of the effects of globalization on the textile industry and local communities in the North and the South alike.

Bio, See above.

Yoshiko Wada

Founder and President of the International Shibori Network

Site Seminar Organizer: Arimatsu to Africa: Shibori Trade, Techniques and Patterns

This panel will investigate the history of shape-resist-dyed textiles in Arimatsu, Japan and in the African regions affected by colonial trade and more recently by globalization. It will reveal cross-pollination of materials, techniques and designs that produced a spectacularly African style. Shibori, a traditional Japanese textile term, is now widely used to classify a variety of shaped and resisted patterns created on cloth by plucking, stitching, folding and then tightly knotting, binding or clamping to compress and selectively resist dye penetration. Resulting patterns record the memory on cloth of the processes through which it has gone. Reading the resist marks on the cloth, shibori artisans can recreate, interpret and invent a wide range of patterns. This lively phenomenon may be observed in the correspondence of patterns and techniques in Japanese and African textiles. Rising from Postwar economic devastation, traditional shibori artisans in Arimatsu capitalized on government release of the cotton quota, the floating low value of Japanese currency, and a new market in Africa. In 1948-49, they produced a million yards of shibori on broadcloth in large, bold designs specifically to appeal to African markets. This brief boom saved Arimatsu's traditional shibori cottage industry from near extinction. Shaped-resist-dyed textiles in Africa show great diversity of materials, dyes, ethnic influences, and, above all, the inventiveness and creativity of the artisans. Similarly, in the past 400 years, Japanese folk shibori artisans in Arimatsu, Nagoya, Japan have survived economic and political turbulence and shifting consumer demand. Examining this fleeting but historic, cross-cultural event will deepen our understanding of the creative impulse of artisans and how international trade affected traditional craft in Africa and in Japan.

Internationally known textile scholar Yoshiko Iwamoto Wada is one of the founders and president of the World Shibori Network and a recipient of the Renwick Fellowship, the Japan Foundation Fellowship, and more. Her publications include *Shibori: the Inventive Art of Japanese Shaped-Resist Dyeing* (1983), *Kimono Inspiration: Art and Art-to-Wear in America* (1996), and *Memory on Cloth: Shibori Now* (2002). She has co-chaired the International Shibori Symposium (ISS) since 1992 in eight different countries and is currently co-chair of the upcoming ISS in Mexico. In conjunction with the ISS, she has curated numerous international exhibitions, edited symposium proceedings and conducted original research.

Mary E Walker

Textile Conservator

The Weaver and the Altar Cloth: Searching for the Origins of a Weaving from the Crossroads of the Navajo and Hispanic Southwest

8 C. Authorship and Attribution

A unique piece of weaving appeared at a Navajo rug auction in Albuquerque, New Mexico, in November 2014. The purpose of this paper is to place the textile more accurately in time and place by examining records of the Catholic Church, museum holdings and scholarly research. The weaving is liturgical in nature, with a blend of Navajo and Catholic religious symbols. The warp is unmistakably a Navajo continuous warp. The weft is likely three ply Germantown, but may be Saxony, placing the piece in the 20th-century Southwest, in the cross-current of raiding, slave-taking and evangelism. A more definitive analysis of the yarns and dyes will be done to determine the time period of the weaving, but the dyes are unknown at this time. The presence of horizontal tie lines at 9 to 14 inch intervals across the piece suggests that perhaps the piece was woven on a horizontal loom, but the presence of section lines, commonly called "lazy lines" indicate that the weaver was Navajo. The quality of weaving indicates that the weaver was a master of the craft. The overarching goal of this project is to shed further light on the identity of the weaver and her relationship to the servant/slave environment in the Hispanic Southwest of the nineteenth century.

Mary Walker is a textile conservator and is the owner of Weaving in Beauty LLC. She has been studying weaving of indigenous peoples of the Southwest for over 40 years and has taught Navajo weaving and spinning techniques in partnership with her Navajo colleagues for 20 years. Extensive writing about Navajo textiles can be found on her web site, Weaving in Beauty and she is one of the three authors of 'Atł'óhí Binaltsoos (The Weavers Book), a guide to Navajo weaving for beginning students.

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Sera J Waters

PhD Candidate, Head of Art History and Theory & Lecturer, University of South Australia, Adelaide Central School of Art

Unsettling the Tradition of Settlement

8 E. Textile Activism

In 2003 an archaeological dig was undertaken in a car park in Port Adelaide, South Australia, which was the site where my ancestors had resided from 1849 until 1876. The exhumed artefacts, specifically ornaments, toys and sewing related implements, were analysed by lead archaeologist Susan Lampard (of Flinders University) to investigate shifting ideologies of domesticity and working-class women's roles in the home. While my ancestor's textiles have long ago perished, this paper will examine the discovered sewing objects alongside surviving South Australian examples of needlework from this period of colonial history. It will analyse how practices of needlework were put to use by women to settle in Australia. It will be argued that repetitive practices in the home sustained an interiorised atmosphere of comfort, strikingly different than the unkempt and challenging conditions of the fledgling settlement. Settling via comfort was not only enacted through the production of intimate textiles invested with care and generations of tradition, but also summoned by repetitious acts of affective labour using familiar rhythms and routines. Patterns of behaviour such as those required for needlework and domestic chores worked invisibly but repetitively like mantras to assuage unsettlement, homesickness and misgivings among the settlers, undoubtedly encountered given the evidence of Aboriginal connection to country. Contemporarily, my art practice focuses upon these often quiet but pervasive tactics of settler colonialism using repetitive practices, particularly domestic skills and traditions such as embroidery, needlepoint and rag-rug making alongside other forms of hand-craft. Invoking these techniques which house generations of embodied knowledge not only unsettles settling from the inside, it also suggests a means to reinvent inherited traditions so they can reflect the complex and ambiguous histories of settling in South Australia.

Sera Waters is a South Australian artist, arts writer, lecturer and current PhD candidate at University of South Australia. Her provisional thesis title is 'Settling Ghosts: a visual arts enquiry into repetitious acts of making home in settler Australia'. Waters' repetitiously crafted art practice explores Australian settler culture and she has exhibited nationally and internationally. In 2014 her major solo exhibition Ghostscapes (Fontanelle Gallery, Adelaide) was supported by mid-career funding from Australia Council for the Arts. Her work has been collected by the Cruthers collection of Women's art, and the Art Gallery of South Australia.

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Melinda Watt

Associate Curator Metropolitan Museum of Art

Kalamkari or Chintz?: An Anglo-Indian Narrative Hanging in the Metropolitan Museum of Art

5 D. Flowers and Forces: Motifs in Textiles

This paper will present new research on a unique and important 18th-century painted cotton hanging now in The Metropolitan Museum of Art. In 2014, after being exhibited in "Interwoven Globe: The International Textile Trade 1500-1800" the Department of European Sculpture and Decorative Arts was able to acquire this textile, which was commissioned from Indian cotton painters almost certainly by the British East India Company. The hanging, which is approximately the size of a palampore, contains seven major horizontal registers, each depicting an aspect of a conflict between various European and Indian military forces, with the British forces appearing as the most prominent in the composition, reflecting their increasing dominant position on the subcontinent. The participants in the conflict represent some of those involved in the Seven-Years-War (1756-63), elements of which were simultaneously playing out in Europe and North America. Whether the depiction of a precise event or a more general symbolic narrative was intended is not certain and may never be fully revealed. However, because it was created at a time when the balance of power between the Europeans and Indians vying for control of valuable resources was being hotly contested, the study of this textile in the context of this time of transition for the production of decorated cotton fabrics worldwide has been, and continues to be, rewarding and revealing. And while this history is known to economic and textile historians, the manifestation of the military and political players on this particular hanging merits exploring in further detail. Additionally, the subject matter is depicted in a fascinating combination of European and Indian imagery and artistic style. While it is unique for the period, its multi-cultural combination of motifs and styles has precedents in Indian kalamkaris from the previous century.

Melinda Watt is an Associate Curator in the Department of European Sculpture and Decorative Arts, and the Supervising Curator of the Antonio Ratti Textile Center. Recently, she was a co-curator of "Interwoven Globe: the Worldwide Textile Trade, 1550-1800." Previously, she collaborated on an exhibition of the Museum's collection of English Tudor and Stuart Era embroidery at the Bard Graduate Center for Studies in the Decorative Arts. The exhibition catalogue was awarded the Textile Society of America's R.L. Shep Award for 2008. She has organized a number of smaller textile installations at the Metropolitan Museum and also teaches European textile history topics.

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Marcia Weiss

Associate Professor

Philadelphia University Fashion & Textiles Center, Philadelphia, PA

Participant: 9 D. Roundtable: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Description, see Steger, above.

Marcia Weiss is associate professor and director of the Philadelphia University Fashion & Textiles Futures Center. Her work has been exhibited in solo shows in the U. S. and France, as well as in juried shows. Her double cloth work is inspired by Central Asian ikats, West African narrow strip weaving, and Pennsylvania German quilting.

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Susanna White

Associate Director and Senior Curator of Collection

Ruth and Elmer Wellin Museum of Art, Hamilton, NY

Participant 9 A. Roundtable: The Global Language of Contemporary Art

Description, see Hampton above.

Susanna White is Associate Director and Senior Curator of Collections at the Ruth and Elmer Wellin Museum of Art at Hamilton College where she curates exhibitions, oversees the permanent collection, and liaises with faculty to foster teaching through the museum. In 2014, she coauthored *Embracing Tradition While Forging a New Path: The Ruth and Elmer Wellin Museum of Art at Hamilton College for Advancing Engagement*, the third volume of the book series *A Handbook for Academic Museums*, published by MuseumsEtc., Boston.

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Namita Wiggers

Artist, writer, curator and educator

Site Seminar Organizer: Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the US

This site seminar, which also serves as an organized paper session, will take place in the exhibition, *Cotton, Beads & Sugar*, featuring work by two artists: Surabhi Ghosh and Raksha Parekh, and objects assembled by Medha Batt and Namita Gupta Wiggers. This session examines global exchange through textiles, specifically how beads, cotton and sugar operate as commodities, materials and subjects, impacting two inextricably intertwined Diasporas: South Asian and African. Maritime trade and colonialism moved products and people across the globe for centuries, including millions of Africans and Indians, through slavery, indentured labor, and the pursuit of opportunities. The place of cotton in this story is best known; Gandhi developed his principles of Satyagraha and protest through homespun khadi cloth while in South Africa. How that story impacts a US-born contemporary artist on personal, historic, material and conceptual levels is addressed in one paper. Revising history connected to this time period is the subject of an Indian scholar's research connecting Gujarat and East Africa. She argues that the exchange of beads and textiles between East Africa and India began earlier than the mid-1800s, citing visual evidence as support. This date marks a point of massive migration of indentured laborers from India to South Africa to work on British sugar plantations; trade, she argues preceded this moment. In contrast, a US based African-born artist's grandparents emigrated from Gujarat to Southern Rhodesia in 1904. Later, living in South Africa, she learned the global impact of sugar, the subject and material through which she works. As a tourist to South Africa in 2015, a US-born and art historian of Bengali and Maharashtrian origin sought and found visible signs of diasporic exchange; her introduction addresses why writing global histories linking the personal and public from within the diaspora is vital now more than ever.

Namita Gupta Wiggers is an artist, curator, educator and writer based in Portland, OR. She leads Critical Craft Forum, and teaches in the MFA Applied Craft + Design, OCAC + PNCA. From 2004 until 2014 she originated numerous textile-focused exhibitions as director and chief curator at the Museum of Contemporary Craft. Recent writing includes a special issue of *Art Practical* (2015), *Surface Design Journal* (2015) and *Ceramics in the Expanded Field* (2016). She is curating a textile exhibition for the Wing Luke Museum of Asian American Experience in 2016, and is the editor of *Companion on Contemporary Craft* for Wiley Blackwell (2019).

Namita Wiggers

Artist, writer, curator and educator

Participant: 9 A. Roundtable: The Global Language of Contemporary Art

Description, see Hampton, above.

Bio, see above.

Laurie Wilkins and Ines Hinojosa

Biologist

Trading Traditions: Continuity, Innovation and Resource among two indigenous communities of South America

10 B. Revealing Women's Work

Abstract, see Hinojosa above.

Laurie Wilkins is a biologist and founder of Earth Bound, a non-profit organization that serves as a platform for indigenous Latin American artisans to preserve, exhibit and market their traditional folk art. She has worked with the Ye'kwana, a small traditional group of artisans from southern Venezuela, for 13 years to assist them in various aspects of micro-enterprise development, including cooperative formation, capacity building, and resource management through participatory community workshops. "Trading Traditions" is a small gallery exhibit that opened at University of Florida that was combined with weaving demonstration by visiting Ye'kwana leader Aurora Rodriguez in 2012.

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Robin B. Williams

Professor of Architectural History, Savannah College of Art and Design

Site Seminar Organizer: A Landscape Built by Cotton

Participants in this walking tour of the historic waterfront area will experience the complex combination of cotton warehouses and factors' buildings (centers of commerce for cotton brokers), green space, terraced lanes, masonry walls, iron bridges, cobblestone ramps, wharfs and monuments. The walking will be moderately rigorous, involving some uneven terrain (cobble stones) and a few steep stone staircase and cover roughly a mile in length.

Robin B. Williams chairs the SCAD Architectural History Department, which he founded in 1995. He earned his Ph.D. at the University of Pennsylvania and specializes in the history of the built environment of the modern period. Since joining SCAD in 1993, he has made Savannah the focus of his research. From 1997 to 2006, he directed the online Virtual Historic Savannah Project (vsav.scad.edu), funded by the National Endowment for the Humanities and the Georgia Humanities Council. He has published on late nineteenth-century Rome, the commemoration of Native Americans and the role of historic street pavement in modernizing American cities. He is the lead author of a new architectural guidebook, *Buildings of Savannah*, published by the University of Virginia Press. Williams has served on the Savannah Historic District Board of Review for the past six years

Liz Williamson

Associate Professor of Art and Design, University of New South Wales
Tracing Textiles, Motifs and Patterns: Historical to Contemporary
3 D. Transnational Circuits: Textiles in Motion

Global trade, social impact, design influence and inspiration are central to the history of many Indian textiles. This paper documents a specific type of textile traded between countries over centuries, fragments of which have survived, been collected, conserved and researched. Today they are referenced by Indian artisans and are integral to a social engagement project involving Australian and Indian practitioners. Fustat (also Fostat) textiles or fragments are a group of textiles found in Fustat, Egypt. They were excavated in the early 1900's, sold in the Cairo markets to collectors and connoisseurs prior to being donated to or acquired by Museums with textiles, Asian or archaeological collections. Created by block and mordant resist printing in India using indigo and Indian Madder, they were traded to the Middle East from the tenth to the eighteenth centuries, and recently have been researched and documented by various scholars including Ruth Barnes in 1997. My enquiry began with a comment from a Gujarati printer who mentioned that the design I was purchasing was their 'Fustat' pattern. This began a chain of investigations in India and particularly in European museum collections to trace and examine these textiles, their intricate patterns, detailed motifs and colours; some fragments show signs of use and the impact of time. The contemporary aspect of this project has been one of transformation and reference. For my own practice, the outcome is a series of designs interpreting motifs and patterns for exhibition. For projects with specific artisan groups in Gujarat, it reinforces their history as these historic patterns and motifs are central to their identity.

Tracing their story across centuries, these textiles have been invaluable in terms of trade, reference and social impact. Globalised trade has resulted in their survival to provide aesthetic impact with motifs, patterns and colours for contemporary design.

Liz Williamson is an artist who began weaving in the late 1970s. Her practice queries the seams of art, design and craft spanning the intricacies of hand-woven techniques to experimental hand and digital processes. Awarded Object Galleries prestigious 'Living Treasure' Award in 2008 for her contribution to the craft / design industry, her work is represented in major public collections. She teaches workshops nationally and internationally and since 2001 has engaged with artisan groups in Asia as an advisor for design development and for production. Williamson is an Associate Professor at UNSW Art & Design, UNSW, Sydney, Australia.

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Kathleen Curtis Wilson

Research Fellow, Virginia Foundation for the Humanities
Site Seminar Organizer: An Enslaved Woman and her Dressmaker Daughter

This program will explore the story of an enslaved African-American woman, Annie Crawford (1832-1902) and her daughter Elizabeth (1872-1948), who established herself as a successful dressmaker serving both black and white clientele. Her dressmaking skills were well-known in the local community of Warm Springs, GA and the nearby resort which catered to socially elite Southerners. Historian Kathleen Curtis Wilson will discuss Elizabeth's journey from a slave cabin she shared with ten family members to a two-story home of her own and a thriving business. Local Bath County historian Perlita Henry, the great-granddaughter of the dressmaker, will bring four objects which were owned by Elizabeth and which have been retained in the family: two quilts, knitted bedcover, and a drawstring purse. Late nineteenth-century textiles with reliable African-American provenance are rare, and examples that remain in the family of origin even more exceptional. Bath County, located in Appalachia in western Virginia, is one of the state's least populous counties. Today, fewer than 100 African-Americans live in the county where Annie Crawford and her daughter lived. The First African Baptist Church is renowned as the oldest continuing black Baptist church in North America and one of the stops of the Underground Railroad. Its tradition as a symbol of black faith of community activism in Georgia remains to this day, and thousands visit the site each year to learn more about the history of slavery, independence and the struggle for racial equality. The church also served as a meeting place for the Civil Rights Movement. Its history, like so many surviving institutions through almost two hundred years, is rich in turmoil, strife and resolution. It is an invaluable part of, not only the black community, but historic legacy of the State of Georgia.

Kathleen Curtis Wilson is a Fellow at the Virginia Foundation for the Humanities in Charlottesville, Virginia, working on her forthcoming book, *An Enslaved Woman and her Dressmaker Daughter*. She is the author of *Irish People, Irish Linen* (2011); *Textile Art from Southern Appalachia: the Quiet Work of Women* (2001); *Uplifting the South – Mary Mildred Sullivan's Legacy for Appalachia* (2006). A renowned authority on Appalachian crafts, Wilson is craft section editor for the *Encyclopedia of Appalachia* (2006). In 2014, she compiled a digital resource of history of the Southern Industrial Education Association.

Christine A Wiltshier

Artist, UNSW Art & Design, Sydney, Australia
From Function to Fashion to a Contemporary Art Process, Journeys Within a Fisherman's Rib Jumper.
8 E. Textile Activism

This paper will explore the notion of unmaking as a form of making, through the process of the unravelling of a knitted garment, in this case, a Fisherman's rib jumper. It will consider, along side a studio exploration of the concept of unmaking as a form of making, the stories discovered hidden within the garment itself, during the unravelling process. The paper will follow threads that connect a 1980's fashion garment to historic coastal fishing economies in the United Kingdom. Unravel connections between this woollen machine construction garment and the role of wool in the 1980 economies of Australian and New Zealand. It will also consider the act of unravelling the Fisherman's rib jumper as a contemporary,

experimental art investigation. Focusing on the role of unravelling as a process based, open ended, haptic approach, to the thinking through of a research question. A process that allows for an artist's studio making, to move in unexpected and unplanned directions. This paper will conclude with visual images and a description of the work in progress Break in Connection, and its link to trans migratory populations.

Christine Wiltshier is a multi-disciplinary artist working with a range of media including textiles, text, photography, sound & video. Creating both two and three-dimensional artworks, and at times, working directly on the gallery wall. She has a passion for traditional hand made textiles, and the processes and histories that surround them. In her conceptual driven work, she explores relationships between hand, eye, and thought during the making, unmaking, and remaking processes that are intrinsic to the creation of hand made textiles.

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Charlotte Wittmann

Visitor Services, Harvard Art Museums

Dress for the Deep: Whaling, Textiles, and American Industry

4 D. Textiles of Ship and Sea

In this paper, I will investigate the clothing and accessories worn by whalers in New England between the years 1815 and 1880. Whaling was one of the earliest globalized industries, and my aim is to understand what these men were wearing, how the clothing was produced and procured, especially with regards to transitions between home- or ready-made and hand- or machine-made garments, how personal style was integrated, and how clothing may have mediated interactions between sailors both aboard the ships and ashore. Whalers' attire was not particularly fine as it usually comprised ready-made items of clothing in coarse textiles such as pilot cloth, kersey, and denim, but it was very distinctive. From monkey jackets to tarpaulin hats, the characteristic attire of American whalers functioned as a badge of recognition that fostered a sense of community and attested to the trying nature of their labor. Unfortunately, extant pieces of clothing are quite rare, so records such as ships' outfitting books and slop accounts form the basis of this study. Additional information about the form and function of whalers' clothing was gathered from whaling narratives, contemporary visual representations, including daguerreotype portraits and shipboard sketches, and local periodicals from port towns. Within the wider field of costume history, men's occupational dress has rarely been the subject of serious study, even though it potentially offers valuable insight into the day-to-day experience of working people, as they were caught in the crosscurrents of industry and expansion.

Charlotte Wittmann received her MA in Material Culture and Decorative Arts from the Bard Graduate Center and holds a BA in Classical Archaeology from Bryn Mawr. She currently works at the Harvard Art Museums, and has held past positions at the Whitney Museum of American Art, the Mount Vernon Hotel Museum and the Morgan Library & Museum, all in New York City. She continues to pursue her interest in historic costume and textiles independently.

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Sarah J Worden

* Founding Presidents Award Nominee

Senior Curator, National Museums Scotland

Tradition and Transition: the changing fortunes of bark cloth in Uganda

1 E. Textiles without Borders

African textile collections in National Museums Scotland (NMS) provide rich and varied resources for research. Many of the acquisitions are the result of connections between Scotland and Africa in the late nineteenth and early twentieth century as Scots went to live and work in Africa as missionaries and government officials, in the name of Christianity and the expansion of empire. There are a significant number of textiles including locally woven and imported cotton and raffia cloths in these early collections, and also examples of bark cloth, which were often presented to the museum with little accompanying information of contexts of collection and use, but were, in fact, collected during a period of significant transition and change. The history of bark cloth production and use in central Africa, which predates the weaving of cotton, reveals its once fundamental role in local clothing traditions and highlights how external influences including Arab traders, European missionaries and colonial officials, shaped major change in bark cloth production, circulation and use. This paper takes as its focus the tradition of bark cloth making in Uganda where it has historically functioned as a marker of specific social and cultural traditions and in 2005, was recognised by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity. The recent evolution of bark cloth as an eco-friendly, renewable material for Ugandan artists and designers has reinvigorated this centuries old cultural tradition introducing its potential to new global markets which includes acquisition by museum collections. This paper reflects on connections between historic and contemporary bark cloth traditions from a curatorial perspective bringing together research of existing collections at NMS and fieldwork with contemporary artists currently working with bark cloth in Uganda's capital Kampala, to consider the changing fortunes of a material imbued with deep cultural significance and meaning.

Dr Sarah Worden is Senior Curator of African Collections at National Museum of Scotland in Edinburgh with a particular interest in African textiles and the role of clothing and dress in the expression of identity in both historic and contemporary contexts.

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Ayşem Yanar

Research Assistant, Ankara University, Turkey

Some of the Weavings Used in Turkish Baths in the Context of Intangible Cultural Heritage

1 C. Transmedia: References, Borrowings and Sampling in Ancient Textiles

Hand weaving has a very old history in Anatolia. In addition to carpets and rugs, it is possible to see local weaving in almost every region. Some types of weaving have been lost, while others continue to this day. These weavings which have to be evaluated as intangible cultural heritage have been protected by the geographical indication (GI) suspended license in order to protect them from losing their unique properties. Changes in tourism mobility with the improvements in technology and the emergence of alternative forms of tourism, have increased the importance of local and touristic products. The Turkish Bath has always been a topic of interest for tourists. Besides hand-crafted products such as copper bath bowls,

clogs, soap, and marble basins, woven loincloths (peştamal) and sac are the other products complementing the tradition. In Turkish baths, both females and males use loincloths for covering and drying the body; sac is used to clean the skin. In some regions of Turkey, bath loincloths (peştamal) and sac weaving still continue. Nowadays with the increase in interest about the baths, interest in the loincloths has also risen. These weavings, which are found to be authentic by domestic and foreign tourists, started to be used as daily clothing in rural areas and as covers in the city centers. Beside this, they are also used on beaches, in saunas and spas in order to cover and dry the body.

In this study, traditional weavings such as loincloths and sacs are analyzed in terms of their properties and current situation. The analyzed loincloths chosen from the bath museums in Ankara will be presented in this paper.

Ayşem Yanar, PhD, has been working at Ankara University for nine years. Her department is Conservation and Restoration of Cultural Properties, Faculty of Fine Arts. Her research topics include cultural heritage, handicrafts, traditional weaving, traditional cloth and geographical indication (GI), one of the intellectual property rights. Her PhD thesis is related to sustainability of souvenirs in Turkey.

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Rebecca A. Zerby and Philippe Dwyer

Graduate Students, Savannah College of Art and Design
The Craftsman: Designing a System for Efficient Production
Poster Session

How can the craftsman be efficient in a small-scale production model? The role of the designer is as important as ever in the creation of and process of manufacturing a product. We now see a blending of the roles of the craftsman and the designer, especially in small-scale production. With the two acting as one, the entire process can be planned from the beginning, maximizing efficiency. Informing and understanding the process of sustainable production is important for designers who will end up in companies ranging from cottage to larger companies. We will explore teaching craftspeople to design and create efficient production models and have devised a competition in which to challenge these young designers to not only design a bag from reclaimed materials, but also to design the system in which it will be produced. Limited machinery will be utilized due to the small scale of the product. The materials will be deconstructed and reconstructed to create new fabric. The competition is designed to communicate the need for a minimalistic production approach without compromising functionality and aesthetics. Judging will consider the relationship between efficient production and aesthetic design.

Rebecca Zerby's love for nature and process has been a constant throughout her work. After graduating from the University of Delaware in 2011 with a BFA in Fine Arts and a minor in Landscape Horticulture Rebecca started her own interior painting company, Zerby Painting Co. While she loved the process of painting she aspired for more design skills, and in 2013 she went for her Associate degree in Interior Design. It was then that she found her true passion for fibers. Rebecca started the Master's program at SCAD in the fall of 2014 where she is pursuing her interest in sustainable processes and materials.

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Dwyer bio, see above.

Callen Zimmerman

Educator, Designer and Researcher
Non-specific: Ubiquity, Invisible Labor and the Moving Blanket
5 C. Common Grounds: The Meaning and Movement of Everyday Textiles

Goods move into ports, through places, as we mark and align them with current trends and fascinations. Imported en masse to the tune of 2.4 trillion dollars worth in 2014, they are tended to by invisible forces and masked labor, making their way into our everyday lives. Generic goods, named only by their basic product type, are a large portion of these everyday imports. They are the textile components of dollar stores, the white crew T-Shirt, assorted white athletic socks, and cut-end cotton wet mop-head, size 24. These items arrive safely, swathed in perhaps the most ubiquitous textile, the moving blanket. A humble quilted object, the moving blanket (made in China) is ceremoniously tasked with the safe passage of content in transition, much like its predecessors, such as bojaki, the wrapping cloths from Korea's Choson Dynasty (late 14th-early 20th centuries). General textiles are currently absent from the holdings of textile museums and contemporary collections, which tend to house material of the upper echelons from the historical to today's high fashion. However, evidence of critical attention to the non-specific or general textile is found in contemporary art, such as Béatrice Balcou's "Untitled Ceremony," durational performances utilizing 'Placebo Objects,' which she repetitively packs and unpacks, offering space for spectators to rethink our production methods. Reliquaries of our object-based culture, moving blankets are worthy of an extended study in that they are critical sites in which to examine conspicuous consumption in a rapidly changing economic, technologic and social climate. I will argue that non-specific objects, such as these, subvert the toils of their histories and further abstract our relationship to the flow of goods, production and labor in our current historical moment. By providing context for those circumstances that create and reinforce the nameless nature of contemporary, cheaply made goods, I will examine the psychology of object-hood and its relationship to universality and cultural significance.

Callen Zimmerman as a textile researcher, educator and artist explores the intricacies of material culture. Most recently, she has partnered with the Textile Arts Center as a writer, program director and educator. She has worked, studied and taught at textile houses and alternative learning spaces in France, Cambodia, Thailand, Morocco, Canada and India. She co-runs the collaborative roving design collective non/studio. She is currently located in Brooklyn, NY.

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Stephanie Zollinger

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The Jack Lenor Larsen Design Archive
Organized Session Participant: 8 A. The Textile Artist's Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

Jack Lenor Larsen has long been recognized as one of the most innovative textile designers of the second half of the twentieth century, combining a love of hand weaving and knowledge of multifarious ethnic weaving traditions with technology. He is most famous for his loomed fabrics, textured random weave upholstery fabrics, grainy batiks, tufted leather rugs, printed velvets, airy cotton, and Thai silks. The creation of a Jack Lenor Larsen textile involves the collaboration of many different people, with expertise in design, production, and business. It seems appropriate, then, that the preservation of the Larsen Design Archive should be a shared project, bringing together a teaching museum, a major arts organization, and a university archive. The shared archive is comprised of both written and visual documentation of Jack Lenor Larsen's work beginning in 1952 with the founding of his firm. Artifacts within the archive document and record, in exquisite detail the activities, decisions, successes, and failures of the company from that date until its sale in 1997. More importantly, not only are the activities recorded, the actual samples, inspirations, and processes used to develop his designs are now cataloged and kept intact. The proposed presentation will provide an overview of the Larsen Design Archive, including the process of acquiring and processing the collection, as well as ensuring its accessibility and perpetuity. The presentation will offer suggestions on how the archive might be used by students, interior and textile designers, decorative arts historians, business historians, and other scholars.

Stephanie Watson Zollinger, Ed.D., is an Associate Professor in the Interior Design program at the University of Minnesota. She holds a Bachelor of Science and Master of Science in Interior Design from Kansas State University as well as a doctoral degree in Adult Education from the University of Arkansas. As an interior design scholar, Zollinger has worked extensively with the Larsen Collection that is now archived at the University of Minnesota and the Minneapolis Institute of Arts. Results of her archival research have been disseminated in exhibition catalogs and through academic presentations and manuscripts.

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Martha Zuniga

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Participant: 9 C. Roundtable: Empowering through Exports in the Peruvian Highlands: Awamaki

Description, see Mitchell, above.

A founding member of the first local knitting cooperative, Zuniga sets standards in knitwear. She works closely with the cooperatives to build and maintain the social and administrative structure needed for the cooperatives to succeed. She helps to coordinate the work to construct textile centers -- vital work spaces -- in two of the communities. She works to bridge the aesthetic between US designers and local artisans.

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